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QUEEN ELIZABETH COMMISSIONS RALEIGH TO SAIL FOR AMERICA  
By A. K. Lawrence in St. Stephen's Hall, Westminster



THE ENGLISH PEOPLE GATHER TO READ WYCLIFFE'S BIBLE  
Sir George Clausen

## The Decoration of Buildings

BY SIR WILLIAM ROTHENSTEIN, M.A.

[*A Paper read before the Royal Institute of British Architects on Monday, 2 February 1931*]

SIR BANISTER FLETCHER, ladies and gentlemen,—You were good enough to say, sir, that I might be exempted from doing what I should have done in addressing an ancient and honourable Society like yours—that is, I should have written a paper, but since we are all busy people, you have allowed me the privilege of wandering. So I must just make a few remarks, trusting to a certain experience that I have had in thinking about this subject, which is as important, I think, to architects as it is to painters. It is very difficult for anybody going through the years that we have gone through not to realise that certain social changes are bound to come, and I think that a few of us, long before the people of my day, people like William Morris and other members of your own profession, had some kind of forethought that social changes were going to crush the private patron, and that if painting and sculpture were going to remain healthy arts, public bodies would have to take the place of the private patron. I think it is the very strong feeling that some of us have that, at a

time like the present, for an honourable profession like mine to be a sort of parasite on the wealthy is unworthy and undignified that has made the subject one of discussion. It happened that I had seen, early in life, almost the earliest paintings I had ever seen, Ford Madox Brown's paintings in the Manchester Town Hall; and from that date I was filled with the idea that something in the nature of local life was the thing which would save English painting. And I feel that much more strongly to-day, when you have all through the capitals of Europe only about two ideas permeating most painters' minds. I think the weakness of our age is this cosmopolitanism, which comes about largely through architectural and art papers, so that everywhere a certain number of young men, who are more imitative than any people who have ever been in the world before, each imagines he is being an extremely original artist. And it is, to many of us, a very lamentable state of things that we share not certain ideals in common, but certain expressions of them, which have been formulated so

definitely that you have a certain quality—a subject, a representation of an abstract form, whatever you like to call it—which is at once recognised as being in the mode. You have only to look at the magazines; your architectural magazines may be better than ours. You see the same women nude, the same still life, the same designs in every interior portrayed in every art paper in Europe.

When I saw Ford Madox Brown's decorations, I felt so strongly that I wasted a good deal of time speaking on this subject in provincial towns. Nobody in London was interested, and I went about saying, "If you want to have anything in the way of living art, give up paying a thousand pounds for a portrait of your mayor once every ten years, and have decent decorations, done by local artists, introducing local life and scenes. You can bring in portraits of your mayor and aldermen and other local magnates, and that will give the painters an opportunity for a dignified representation of human beings which is rarely allowed the individual artist, who shows a man sitting in a chair in his study, with his wife in the background and a carnation in his buttonhole, at the absurd fee of a thousand guineas, pandering to the vanity of the individual. And I have never got over the idea that the proper way to get an interest in art is not by æsthetic theories and telling people what they ought to have, but by representing the ordinary life of a local place. Instead of having Persian or Italian exhibitions of art in order, as it is said, to educate public taste—for I believe you can never educate people to have taste—let them begin by recognising a house—it may be a public-house, or a bit of landscape in a country town, or the carter who carries things to market, or the local butcher. As I said once before, the Madonna and Child would be painted from the prettiest girl in the village or town, and people in the town or village would discuss why this girl had been chosen from among the others. It is the normal, commonplace interest in life which, being interpreted by the Fine Arts, gives people an infinitely wider notion of what everyday life is. Madox Brown did that. He was asked to do the history of Manchester, and he showed what the Bridgewater Canal looked like, with its old barges; what the people were dressed in in those days; what they talked about. When people speak of public decoration they think of a great public building in London with winged figures and sleek young women and Greek men, doing nothing in particular. We have got a wrong notion of what is called decorative art. So I, having been brought into contact with architects, know that their idea on coming to the studios is that they must have hard patches of colour, strong plaques of blacks and whites, and they use that abominable word "decorative," a word which

means nothing. All good work is decoration for other good work; it is the combination which is pleasing. If you have good architects, they want good sculpture and good painting, and good painting also wants good architecture, and so a good architect. And if both of them are good, they will not want to impose their own formulas on the other. Among the first things of which we have to rid ourselves is the idea that there is a special kind of painting which is "decorative" painting. Italian painting is the most realistic painting which has ever been done in the world, yet we look upon it as architecturally distinctly decorative. But those who study the old masters will find that, compared with Whistler and the people we pride ourselves on to-day as dealing with modern life, there is a greater variety of life treated by old Italian painters, and it is always local life. There is the Italian city in which the painter lived represented in the painting; you see the streets of Florence, of Venice, of Padua, of Ravenna, whatever place is painted, with, perhaps, a Crucifixion, perhaps a massacre of saints, yet behind it the ordinary life of the town is going on. There is the prince, the great merchant, perhaps the local body, the philosopher walking about the streets behind. So there is in these pictures an intensely dramatic interpretation of life, an interpretation in relation to the ordinary world which the people knew. And I think something of that kind is what we want to get back to in English painting. And I think that can be better done in the provinces than in London, because we have in London, and rightly, in the great public buildings an idea of great national themes. But architects build all over the country a number of town halls, city halls, village halls and schools, and I want people to realise that the first way in which public interest can be aroused is, not in producing a painting which people vaguely recognise as being a little classical or Italian, but as something having a direct illustrative and interpretative bearing on their own locality. Yet since Madox Brown I do not think that has been done at all. And one of the difficulties we have to contend with in England at the moment is that our idea of education is erroneous, that is, our idea that knowing about things is more important than doing them. We spend enormous sums of money in getting to know about things and we use phrases such as "to teach appreciation," "salesmanship," and all sorts of things, and we are told of the wonders that will arise if you "educate the public taste." But you cannot educate taste, it is inborn. But you can derive it from *doing*. I had the pleasure of being present when a dinner was given to a distinguished critic the other day, and he said something apologetic for writing about painters in the presence of painters, and I said, "No, a good critic is a man who knows





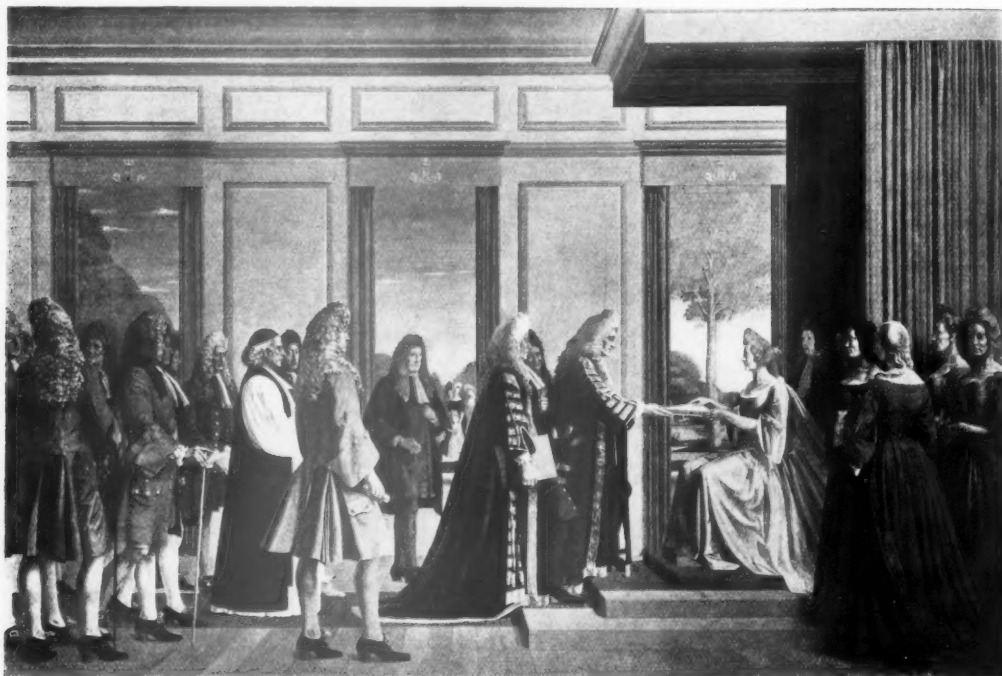
SYDNEY AND OXFORD

Detail from Mr. A. K. Lawrence's painting in St. Stephen's Hall

nothing about the subject before he begins to write about it; if he already knows something about it he is lost. Concentrating on his subject, as an artist, he may learn much about it." The good critic, concentrating on his subject, finds all kinds of ideas coming into his mind through that concentration. The same would happen if you had a healthy kind of public decoration in England. The local artist, instead of thinking that London was the only place where he could earn his living and the only place where good artists can be found, would begin by simply painting schools and depicting local life. The best of them, of course, would be drawn to London, and we should have many living schools all over England feeding a great centre like London.

But what happens to-day? Very rarely work of

this kind is given to artists, and an individual painter feels that everything depends on the one rare chance which he has got. But that is not the way really good work is done. The Sistine Chapel was not given to Michelangelo as a particular commission. Those men learned by first doing things wrongly, without worrying too much about any particular decoration. I do not know whether you felt a certain amount of surprise, as I did, when I saw paintings which when photographed had looked like museum pieces, and saw things in churches which had looked in reproduction like "old masters," yet in fact, had been done without that museum sense of perfection which we are used to. The way in which we get perfection in anything is to work at it; the way in which you get good engineering is by having an immense amount of



THE PRESENTATION OF THE AGREEMENT FOR THE UNION OF ENGLAND AND SCOTLAND TO QUEEN ANNE  
W. T. Monnington

it, until you have a very high standard set up. But this individual commission which an artist may get once in a lifetime is putting too much on his shoulders. If you have decoration as a usual thing, men will learn by practice; architects will learn what artists can do, they will get to know who are the best painters, the best sculptors. I am surprised at the lack of touch which even distinguished architects have with our world. Musicians know one another and, to a great extent, know what each musician can do excellently; they know whom they respect. Architects know what architects they can respect, but constantly one finds an odd ignorance as to the capabilities of their painter contemporaries. I doubt if such a state of things could exist if work of this kind were much more common; and I think what has happened recently shows architects that they need not be afraid of painting. I do think that the younger men to-day have shown a knowledge of composition and a power of carrying out elaborate compositions which has been very rare in English painting before; and not to use this asset which we have had given to us by the gods would be to waste great national wealth.

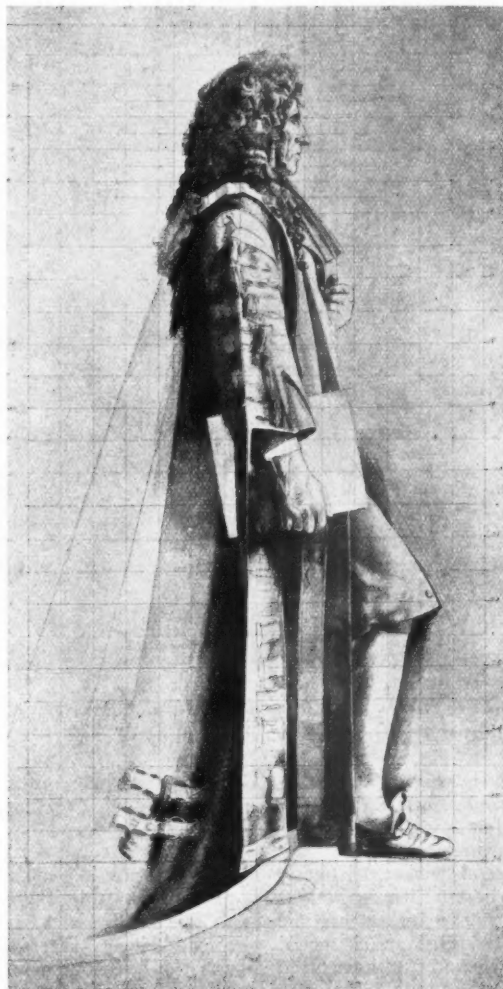
I have brought some slides to-night, for I think

slides are more eloquent than any human voice; but I speak for the decorations which have been done lately by the younger men. Whistler's decorations at the Tate are very well known, and before his time there were extremely interesting decorations which have lately been taken down because the place is to be changed. I think the first painting Duncan Grant did and paintings by six other people at the Borough Polytechnic were done at £20 each. I think its failure or fault was that the painting was a little too stylistic, because no particular subject was imposed on them, and London has not much of what can be called local life; there is not much local patriotism in London. I know only one London painter with a large local sense, and that was poor Greaves. He did some fine work depicting Chelsea, and twenty years ago he said, in surprise, one day, "I am all about Chelsea." The most interesting experiment which has been made in this way lately was that made at Morley College, because the young artists there had the chance provided by the fact that it was associated for many years with the "Old Vic," and when they were separated and Morley College had to be decorated, these artists thought of dramatists, and of course, they thought of

Shakespeare, and then they thought "Why not have represented a series of Shakespearean plays and English miracle-plays?" They began to read up Old English miracle-plays, which probably they would not otherwise have read, and they found them most enchanting subjects. If they had been asked to do something on the grand scale, somebody offering a wreath to something, they would have had infinitely greater difficulties. When you have a clear subject-matter, whether it is imposed upon you by public patrons or by private people who give you an idea, it is an immense advantage to have that put to you. Those who were associated with Sir David Cameron in the decoration of St. Stephen's Hall felt the same thing; we had not only the subject given us, but a certain perspective, a certain size of figure; so far from being a handicap, something definitely imposed is an immense advantage to a practising painter, where artists and painters are concerned with architects. The architect is like the mistress of a great household who must know what duties to give to her servants. If those servants do not perform their duties well she ought to be the last person to complain. And when architects tell us there is not much decorative talent I often feel that they do not know enough about the æsthetic qualities of the younger men practising to-day.

I will now show you the slides, which, by the way, I have not seen myself yet, and I am interested in how they are going to look!

I start with the Maclise decorations in the House of Lords—Trafalgar and Waterloo. In this photograph they look confused, but I think they are very fine and



CARTOON BY W. T. MONNINGTON

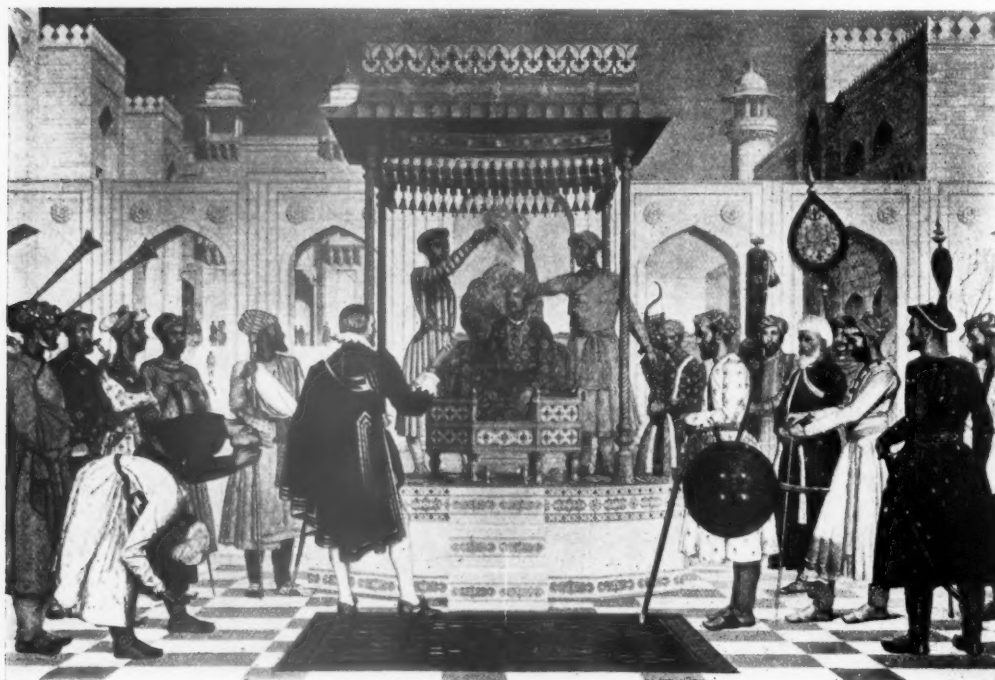
Watts's great idea, and perhaps his weakness, was that he based his painting on the grand style. On the other hand it came naturally to him and he could carry it out. Many people who laugh at the grand style are incapable of approaching it, they are laughing at something they are quite incapable of encompassing. To do a thing of that kind is very difficult.

The next is a slide of one of the decorations which were in St. Stephen's Hall before the other panels were

rich. I have often looked at them, and I confess I like their informal quality, the accoutrements and the uniforms of the soldiers. Maclise could not get a real composition into his two groups. Nothing is better than a black and white lantern slide to show how confused figures can look in a painting. Painters and architects can learn from these two pictures. They are very full, and fullness is a quality which is commendable. I suggest to my architectural and critical friends that there is a simplicity which is merely baldness; a lack of power in handling more complex qualities often leads to a false simplicity which only a few people can distinguish from the real simplicity which is struggling with many problems in getting a final radiance.

Here is one of the decorations in the big Robing Room, by Dyce. You see the conventions, often, to us, the absurd conventions, the last fashion but one. But, there again, there is a beginning. There is more design in this than the Maclise shows.

Here is the great Watts decoration in Lincoln's Inn Hall, very much based on the Roman and Venetian painters. Here is a grand style, a legitimate style, for a great central hall.



SIR THOMAS ROE, ENVOY FROM KING JAMES I, AT THE COURT OF THE MOGHUL EMPEROR  
Sir William Rothenstein

added, and perhaps that, again, is chiefly interesting as an illustration of an historical subject. From our point of view it is a little confused in design, but I do not think it is negligible, and many of us felt sorry when this painting found a place elsewhere. Nobody wanted it to be replaced merely because it was thought to be unsuitable. It was replaced because it was one of the decorations in St. Stephen's Hall, and it would have been impossible for the new painters to have fitted their paintings to these, and it was thought better to have the whole decoration done by one set of painters rather than have a mixture.

Here is a photograph of the vestibule of St. Stephen's Hall, with the Anning Bell mosaics. You can see how admirably they go with the architecture. It is a very fine performance, and the photograph shows how well they are proportioned.

Here is another of his mosaics; there are three altogether. Naturally, a mosaic is admirably suited to a great stone building of that kind, but it is also an expense which few people can afford.

Inside the chapel, starting with the eastern wall, there is Sir George Clausen's noble decoration. You can see at once that a modern artist wants to get

away from that confusion and to make every figure do exactly what the figure is needed to do to express its place, its dramatic intention in a composition. I think Sir George Clausen is present to-night, and you will see it stands the test of black and white photography admirably—magnificently.

This is Sims's "King John at Runnymede." Mr. Sims, being a very independent thinker and artist, was the only one who did not quite adhere to the rules, which the rest of us adhered to, and I think the composition lost a little through his not doing so.

Here is Mr. Glyn Philpots' work, and here is Mr. Gill's. This is a very interesting composition and tells its story very well, I think.

Here is Cardinal Wolsey, by Mr. Vivian Forbes. Mr. Vivian Forbes starts the other wall. And may I say that Mr. Lawrence had only recently been a student when he carried out *this* decoration? Mr. Lawrence has been fortunate and has carried out two or three more decorations. But when a youngster shows himself capable, straight away, of doing a thing of that kind, it would be a waste to turn him, as so many people are turned in England, into just a portrait painter; and why I want to appeal to you here is, that





DECORATION AT WEMBLEY. BY COLIN GILL

if you are impressed, as I am, by seeing these things on the screen, you will do your utmost to get work of this kind from time to time carried out.

Here is Lawrence's, and one of mine, and Monnington's. We are near friends and neighbours, and we were able to design our three together, which was a great advantage. Mr. Monnington's is one of the most interesting historical paintings which have ever been done in this country. And notice it is not just a representation of a Queen Anne scene; you will see in the grouping of the women and their poise that they have a great deal of the grand style of real decoration, not just in the formula, which often takes people in; and you have a very interesting architectural background, a Queen Anne room with Queen Anne figures, and they and the architecture of the room are admirably proportioned.

Here is a detail of Mr. Lawrence's. I can only repeat that this was a new experiment. Look at the admirable characterisation of the drawing in those heads. It would be a pity to waste the extraordinary talent in England of a group of young men able, straightway, to carry out work of this importance.

Here is another of Lawrence's examples. Here is a detail of Monnington's. There is an element of severity in many of these things which I think is such an important thing in English painting.

Here is the first decoration Mr. Lawrence executed while he was still a student of the Royal College of Art. It was done for the apse of the Chapel at Wembley, and it was a remarkable start, and this is Mr. Gill's decoration in the following year for Wembley.

This is one of the Whistler decorations at the Tate Gallery, one of the wittiest and most amusing pieces of Baroque pastiche that has ever been done; it is full

of fantasy, and is of delightful design. It is, you will agree, extraordinarily witty.

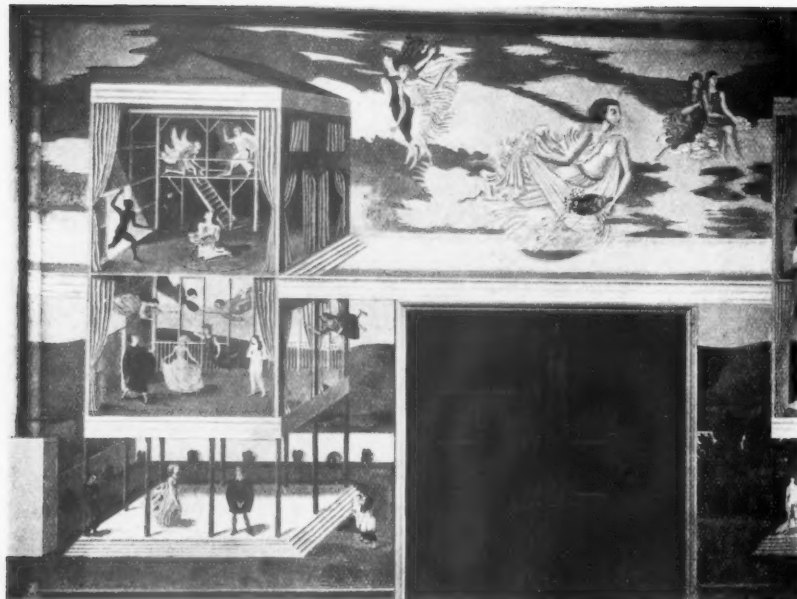
This is the first of the Morley College decorations. We could not get a view of the whole side, but here is the centre panel. The idea was that he should represent Morley College having developed folk dancing. Mahoney chose music dancing as his subject; this central panel is a remarkable performance for a young man.

Here is a detail of one of the figures. I am perfectly amazed at these things, looking back on my young days I do not imagine any group to which I belonged having been able to carry out work of this kind straight away; it shows signs of a Renaissance in England when we can get youngsters to do work of this kind on a wall straight away.

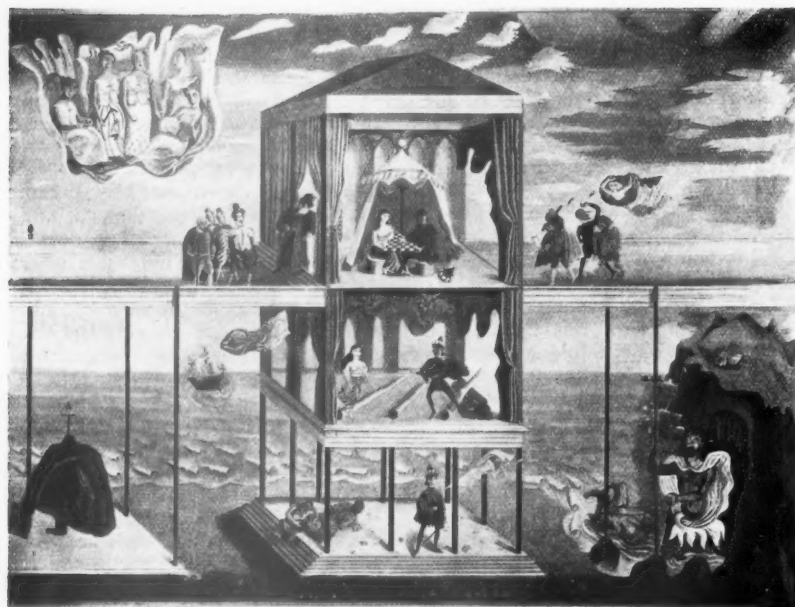
We painters want your help, because it is so important. I cannot tell you how painful it is when you know young artists who can do this work, yet who are workless and do not know where to go to get a shilling. The Morley College artists, like Whistler, were paid £5 a week for a year, and were delighted to get the work. You can get plenty of young people to do work for that fee as a start. And if you can get your clients to trust to you, I feel that inevitably it will lead to the work being done naturally, without trying to force people to have it done.

I think this is a magnificent study of a single figure. I want to qualify what I said just now about Italian and Persian exhibitions, because one has to be careful. We are, naturally, delighted to have those exhibitions, but what I feel is that people are brought to exhibition pictures as to sacred images, and taught to worship them because they are Italian and of a certain kind. But what we really want is that people having seen these shall know the relationship which good art





DECORATION AT MORLEY COLLEGE  
By Eric Ravilious



DECORATION AT MORLEY COLLEGE  
By Edward Bawden



DECORATION AT MORLEY COLLEGE  
Cyril Mahoney

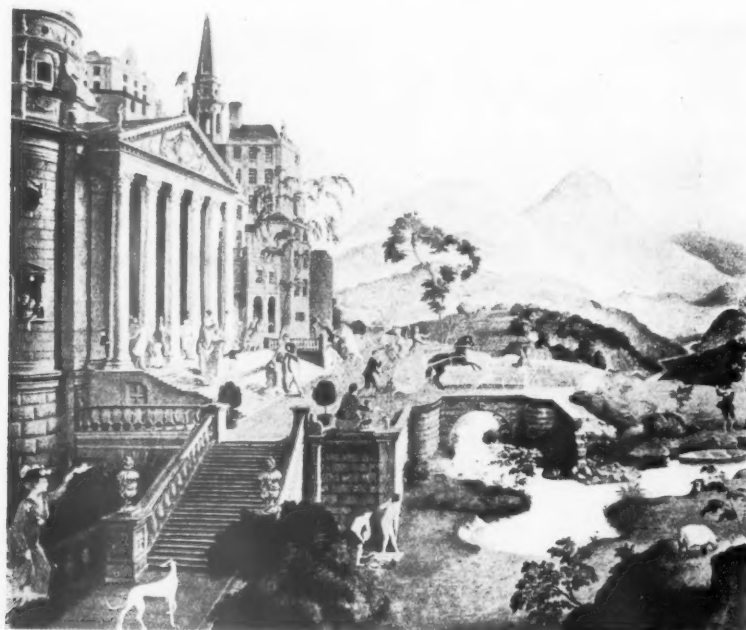
bears to good art. They place a halo round certain art because it is recognised. It takes an age to see the parentage which exists between the best art of any period and the best art of the modern period.

These slides are a little confused; they represent Bawden's and Ravilious' enchanting decorations, showing Shakespearean plays. Here you see represented "As You Like It." You see Monnington and Lawrence have the power of getting dignity and weight. Bawden and Ravilious have enchanting lyrical qualities. I know little, except the best mediæval, which has this enchanting light gift of composition. These are more like paintings done in ordinary churches and large houses by painters who did not look upon themselves as masters; these things have that ease of composition which is so delightful. Ravilious has done a modern house, in which you see the scene in every room. See the architectural invention in these delicate little buildings and the steps going up, and there are all these figures, done so lightly, amusingly and modestly.

Here is the other side. These decorate a refreshment room. See the ease with which these figures are moving about in the Elizabethan masque; it is so interesting, amusing, and witty.

Here is a little modern house, with a girl in bed, and the kitchen, with its detail; look, for instance, at that cat. That is the sort of thing that people are told to look at and to look for in Persian pictures, but not in modern English paintings. If anybody 200 years from now wants to know what a middle-class English house was like, by such a picture as that they will know. I think that cat is masterly.

I do not know whether you can see Romeo, the lyrical figure in the bush, and Juliet at the window. I hope you will go to Morley College to see this; it is full of wit. When Max Beerbohm went to Morley College the other day almost before he admired he was indignant. He said, "Good gracious! if these things had been done in other countries, all the papers would have been full of them, and people would crowd there to see them"; whereas I should not



PART OF DECORATION IN TATE GALLERY REFRESHMENT ROOM  
Rex Whistler

suppose that more than fifty, or at most a hundred, have been to see these decorations. They were done by young English artists. If they had been done by, for example, Frenchmen, what a fuss would have been made about them, and rightly! It would have been right to make a fuss. But they were not done by a Frenchman.

When Baker and Lutyens were discussing the decorations for the new Delhi I thought they would go through with it, and this slide is of a panel I painted suggesting the religions of India, to show what might be done in representing that side of Indian life.

May I say, in conclusion, that if you agree that the few things that I have been able to get together show clearly what it is possible to get from our contemporaries, may I appeal for a more serious consideration, just a little less money on bricks and mortar and a little more on the spirit of the building, through the co-operation of your colleagues in the arts?

Sir William also showed slides of paintings by Mr. Duncan Grant in Mr. Maynard Keynes's private house, a panel by Miss Mary Adshead, and wall paintings by Nan West at the Royal Orthopaedic Hospital.

### Vote of Thanks

Sir GEORGE CLAUSEN, R.A.: Mr. President, ladies and gentlemen, a very pleasant duty has been imposed upon me, of moving a vote of thanks to Sir William Rothenstein for his most interesting and instructive address. I need not say that I am very proud to have been asked to do so, and I may perhaps also, on your behalf, offer my congratulations to him on the well-deserved honour which he has recently received. I have known Professor Rothenstein for a long time, and admired his work always. What I find about Sir William Rothenstein and his work, which distinguish him from every other artist, however brilliant, is the inflexible honesty with

which he has faced the artists' problems. He is not afraid to look straight at things; he is not afraid to put them down as he sees them, with a full knowledge of what is being done, with a full knowledge of the great beauty of work of the past and what it has depended on, without any attempt at what you would call idealisation or invention, or any of those other names which people use as a kind of disguise and excuse for not looking straight. He has put things as they are, as far as one could honestly see them, and he has got beautiful results.

And there is another thing about Sir William Rothenstein. I am sure that at the back of his mind there is the

idea that the artist ought to be a useful person. We have heard much tonight, in fact his whole plea tonight has been that architects, who have the power to some extent to find work for artists, shall use it and let the artist feel he is in the world exercising his gift as well as he can, and that he is being of use. In that, I think, you architects can help us painters a great deal. On the other side, I think that painters, as a whole—I do not know if I am departing from the subject of the lecture, but I have not forgotten it—that painters as a whole have been a little rocky by having been confined to the making of small pictures, and they have made them always with the fear of Hanging Committees, and have behaved as if a critic was behind their backs, so that the simple, direct, matter-of-fact way of doing things which you found among the good old painters, has departed. One man is painting to please a particular kind of public, another man is afraid of a particular critic, and you get a man who is doing a picture and not knowing why he is doing it, except that he hopes to get it into some exhibition. I was in the National Gallery this morning, and I had a good look round at the big decorations, by the Venetians and other Italians, they were evidently done like a house-painter does his job; the man knew what he had to do, and he was up and did it. And if you went close and saw how it was done you could see it was done by somebody who had the essence of the matter at his fingers' ends and was doing it. I believe you can get good paintings much more if they can be done easily, therein lies a great part of good painting. If you have a man who does not know his business you will get something at the end, but we do not know what it will be. We painters should strive towards the end, of knowing what we want to do before the start, doing it straight away, and letting it go at that. And if it is a question of work on a building, do your best, and let it go at that. Never mind about the critic or anything else, do your job.

I am afraid I have gone off the track a little bit, but to come back to the vote of thanks to Professor Rothenstein, he is in the position of having a number of young people whom it is his responsibility to guide through life, and I think he is doing his work uncommonly well. He sees, as any painter-artist does who knows anything of the kind of picture he wants, he sees the bread-and-butter side and he knows these young people's needs better than they do themselves. He is trying to direct them into the form of work which will allow them the full exercise of their talents, and at the same time trying to get at the people who have the giving of that work, and also, presumably, the public bodies who, more perhaps than the architects, have the power of giving work; Sir William encourages them to think of the artist when they are designing and arranging for their buildings.

And his plea for catching the contemporary life is a very sound one, though that will prove the most difficult thing of all to persuade people to do, because the people do not understand. Paint a picture of a policeman holding up the traffic at Oxford Circus, a thing which everybody sees every day, and people will ask, "Why did you want to paint this?" But if you paint a half-draped young woman with a smile and fair hair, people will think that is an ideal thing. But really the contemporary thing is the ideal.

Sir William Rothenstein, right through his career, as I know it, has kept his attention on things as they are, and he has produced fine results, and has made for himself a great reputation, and is trying all he can to pass on the results of his knowledge to others. And I think he deserves a very hearty vote of thanks for the help he has given in that direction to-night.

Mr. HUBERT WORTHINGTON [F.]: I have very great pleasure in seconding this vote of thanks. I am in the rather unique position of being an architect who has been associated for five years with Professor Rothenstein in a subordinate capacity, in trying to teach painters and sculptors something about architecture; and while at the Royal College I was privileged to watch the painting of many of the decorations you have seen to-night on the screen. There is some misconception in the architectural profession about artists and sculptors, or there were misconceptions when I went to the school, though they have largely been evaporated now. It would be well, I think, if every architect had five years at the Royal College of Art, then he would see things about painters and sculptors of which architects as a whole have no conception now. How many, I wonder, of our 8,000 members have been to Morley College or St. Stephen's Hall? I have asked any number, and they say, "Oh, I've not been yet, but I always mean to go there." Well, I think it is time they did go there to see these colourful wall paintings. There is something wrong with architects, painters and sculptors, but to-night Professor Rothenstein has shown us what the painters have done. Speaking as an architect who has worked with them, I want to point out that of the precious three years which students pass at the Royal College of Art they have to do one year at architecture. How many architectural students give up a large part of their time to painting and sculpture? I used to think that the criticism was all the other way, but I have seen sufficient to know that sculptors and painters get down to their architectural studies in an extraordinary way, and as I have had some 500 of them through my hands I can speak with some experience.

There are certain misconceptions about the Royal College of Art which should be broken down. I think Sir William Rothenstein is looked upon as a wizard who produces art mistresses and masters out of a hat, like a conjurer producing rabbits. I have been told that he is a manufacturer of art students, but we have seen that he produces not only art students but painters who paint on walls or for a wall. Something must be done for them—that is the great point of this evening's meeting, the breaking down of barriers between sculptors, painters and architects. The responsibility is with the architect. We must be courageous and take our courage into our hands, and say we will give a chance to these young painters who can do these things, nobody else will do. It is the same with the young sculptors and craftsmen. It has been proved to the architects to-night that we have a band of painters, a not inconsiderable band of painters, who can decorate our buildings as painters. But I want to emphasise the fact, that our schools of art are turning out too many painters and not enough sculptors and craftsmen. We want workers in silver, gold and bronze,



we want carvers in wood and ivory, and we want them to be related to other arts, and not only to painting. The tendency is growing for the best people to go in for painting, and from that I think the most serious position will arise in five or ten years. If we are not careful, our buildings will become over-functionalistic, bare concrete structures, with none of those humanistic things which alone can appeal to a public in a democratic age. Every one of us should do all in our power to encourage the young painter and the young sculptor and the young craftsman, as opposed to the stock firms we employ, only because we think it is the safer line. It takes courage to give a commission to a young sculptor and artist. As a profession we want to take the initiative and do everything in our power to give encouragement to the young of the other crafts.

I have the greatest admiration for all the things Sir William has done in producing—as he has produced—a school of painters.

Go to St. Stephen's and see the paintings there, beginning with the very satisfying decoration of Sir George Clausen; and there are those others, by Lawrence, and Monnington and Gill. Go to Morley College and see the different types of decoration—those whimsical adornments for the dining hall. These are proof enough of what can be done, and in the old way on the building. The trouble with art at present is the studio piece for the exhibition and for the art critic, as other speakers have said. We want to get away from that fact; they must work together like workmen, get on the scaffold and work on the actual building.

I have the greatest pleasure in seconding the vote of thanks.

The PRESIDENT: I am sure we agree with the mover and seconder in being delighted to listen to such an important contribution as Sir William Rothenstein has given to us. I think Sir William has appeared on the scene at a very opportune time, because he may have noticed that many modern buildings are very plain outside—in fact, I am told that a "functional" piece of architecture must be plain outside—in which cases, there may be some money left for the purpose of decorating the interiors. I suppose there has never been so much building going on at one time as there is now in England, for it is seen on all hands. Owing to the easily acquired unemployment grants, town halls, baths, wash-houses and a large number of public schools and works of that kind are being erected, all of which are capable of being decorated internally. I suggest to my colleagues whom I see in front of me, many of them distinguished men, who are designing these public buildings, that they should take note of what Sir William Rothenstein has said, and should make an endeavour to get their clients to employ some of these skilful young painters on their buildings, and if they are successful, I think, Sir William, that the number of unemployed in your profession will gradually diminish.

It has been a very important meeting, and there are here a large number of my profession, and others, who, I am sure, would be pleased to add to the remarks of Sir William on the subject, and I shall be glad if they will join in the discussion.

Mr. HUBERT WELLINGTON (Registrar and Lecturer on Art, the R.C.A.): I am at a loss to know why I have been called upon first of all to speak. I was connected with the Morley College decorations, and it occurred to me that architects might not be uninterested in the question of the expense of the paintings. The few of you who have been to Morley College will know there is a large decoration at one end of the Assembly Hall, about 24 feet by 15 feet, by Mr. Mahoney; and there is a room downstairs, the refectory of the College the walls of which have been covered by free decoration, a very considerable work. Sir Joseph Duveen's bill for the cost of the decoration of these rooms was just over £1,200, and I do not think you will consider that excessive. The artists accepted a very simple problem, they did not bargain for the price of decoration; they produced sketches and said they would carry them out if they were given their materials and were paid £1 a day, which would not be considered high wages for an artist. They were paid £900, and the materials cost £50. I do not think it is necessary to distinguish between public and private buildings, as I also do not think it necessary to distinguish between a painter and a craftsman. I do not think it is necessary to distinguish too much between the training of a painter and a designer. Mr. Bawden and Mr. Ravilious were trained in the College of Art, in the school of design, and Mr. Mahoney in the school of painting. The man who can draw and the man who can design can adapt his talent to the job which he has in hand; and painters can adapt themselves to the architectural and the decorative aspect of a building if they are given the opportunity; not only to the large public and formal buildings, but also to more ephemeral buildings, like modern flats. Here there is a great field for light decorative painting, painting which will not take too long, and not be too heavy in tone or effect or subject matter, and which may make a lasting contribution to the art of our time. I speak of linear decoration, with clear colours, not an attempt at too strenuous details. It may be interesting to you to know that the refectory paintings at Morley College were done on the plaster of the wall; which was not specially prepared for it. Professor Trustram, who knows more about wall painting than anybody, was called in to look at the place, and he approved. It was given a coating of white lead preparation, and the artists set to work. I hope they will tell you what they felt like when faced with the wall. They will tell you it was inspiring, and that the touch of the brush on the plaster was an experience which led to a certain quality of work which could not be found on canvas in the studio. It is difficult in a town like London, with its varieties of atmosphere and without knowing what chemicals are poisoning us, to know how long this painting will last, but Professor Trustram's judgment is that they will last a reasonable time. I think they are likely to last at least fifty years. It will be interesting to have a record of when the buildings were done, and see how long into perpetuity they last. I can see interesting things being done in the long corridors of office buildings; and in smaller buildings taking family life as the theme.

Another important thing which Sir William Rothenstein touched on is the effect of constant practice. One



effect of that is cheapness. If you have to perform on the wall of a building you must at first use thought, but if you have been decorating buildings in this way for five years, you will do it much more easily and more quickly, and therefore more cheaply. If architects will give artists their chance to paint, it need not be a costly process.

Professor BERESFORD PITE [F.] : It is a peculiar pleasure to congratulate on his title one for whom I have such a warm friendship as I have for Sir William Rothenstein. And it is also a special pleasure that the Institute should understand how charming are his methods, how pretty his phrases, how attractive are his tones.

This is a very interesting subject, but it is not new to us ; and we are very glad to have it brought up again, revived in this day of depression and irritation, by so distinguished a painter.

If you reflect on what has been passing since this Institute was established, you will find we have always been endeavouring to bring this art of architecture into its proper alliance with painting and with sculpture ; difficult, but it has been the constant aim of this body. Memory is short, and history is uncertain, at all events art history is ; but if we were to look back at the efforts made at the time of the Great Exhibition to exhibit the relation of decorative painting to architecture, to the energy of Pugin, the controversial element which he introduced into the subject of paintings in churches, and the sort of iconoclastic struggle which ensued, with its many most interesting results—we can leave the Houses of Parliament on one side for the moment, they are so well-known they have always been interesting—we can see a continuity of effort in this direction. Those of us who were children in London were taken down and taught some history from the paintings in the Houses of Parliament when the Houses were opened on Saturday afternoons. Dyce, Street, Poynter, Leighton, and then Rossetti and his connection with Seddon, time after time we can point to the collaboration which has been nourished by this Institute between the architects and the painters, a collaboration about which I have always felt happy. Was it not the idea that Michael Angelo was “only a sculptor” ? Was it not the idea that in the middle of his work he must be suppressed ? Was it not Rossetti who suggested that Raphael said “Put that fellow on a job which will do for him” ? Did they not say “Put him on the Sistine Chapel,” and he came out triumphant, instead of crushed ? We have not had that sort of experience yet. I hope that if Sir William Rothenstein has a Michael Angelo in his College, he will treat him well.

What about the South Kensington commissions given by Government to Sir Frederick Leighton, and the whole series of paintings round that iron and glass Prince Consort gallery of Pickersgill ? You will find a portrait of Owen Jones there if you look for it. I wonder how many have seen it.

And there is the wonderful series of works done for the Government in the refreshment rooms by the art students of the College. The interest taken in the connection of the arts at Kensington is illustrated in the Museum.

We might pass on to another phase. One of your distinguished predecessors, Sir, in the chair, John Belcher,

took a great interest in this subject ; he got distinguished artists to attend this Institute and accept the Honorary Membership, and he himself steadily persisted in pressing on his clients the services of sculptors and painters, and with very considerable success. Following upon this very healthy tradition, we have Professor Rothenstein's fascinating talk to-night, a most encouraging exhibition of tact. Get hold of a painter, make him draw accurately in the architectural school, make him draw soundly, make him recognise that the line means something, and he will make a great artist.

Professor W. G. NEWTON [F.] : I should be in at the tenth wicket, according to the list which you read out, Sir, but the others have failed to turn up. I came here to be entertained, rather than to entertain, and, needless to say, I have been entertained, as I always am by Sir William Rothenstein's talks.

I would say, first of all, how much I appreciate the fact that he had not got a written paper. I think that if there is any procedure which is more dreary than another it is sitting in this room and hearing those who have been furnished with advance copies of the wisdom of the speaker turning over the pages in unison when he gets to the end of the page. And there is something very delightful about these more or less impromptu thoughts. I always think you learn more, you feel that you are, as it were, listening to the thoughts of the man as he goes along. One particularly attractive thing about Sir William's address was something which he shares with another old friend of the Institute, Professor Reilly, and that is his advocacy of the young generation. I think that is a very attractive trait, and a very important one. When I look round this room and see these benches occupied by all these prosperous practitioners of architecture, I feel one ought to just rub in a point which has been made, and emphasise the important patronage power which the architect possesses. It lies with him and his recommendations to give out, one way and another, a great deal of work. It has got to be done by somebody, and it rests on his recommendation largely by whom it shall be done. And this position of patron, I think, we ought to bear in mind, taking our privilege in this matter seriously to heart. At the little school I am doing I hope to get a painting done, by an old student of the College and the school, depicting it moving out of its old quarters at one end, and into its new quarters at the other end ; and no doubt we shall have the opportunity of introducing portraits of local celebrities : the headmaster, the French master, the science master, and so on. There will be a considerable amount of local interest, which will grow in a simple way out of the actual facts for the painter.

There is something the architect has a right to ask from the painter, and that is, he shall be, as far as the practical job goes, as reliable as any other craftsman he employs. The painter must not only be able to produce delightful decoration on the wall, but must be able to tell you for certain that the pigments he uses will last, and he must also be able to give you an estimate before the work is put in hand, and stick to the price and to the time. Both sides have something to say.

I have much pleasure in supporting the vote of thanks.

Mr. H. M. FLETCHER [F.] : We are all greatly indebted to Sir William Rothenstein for his talk, and I was particularly delighted when he began by denouncing fashion. Fashion is a most dangerous thing : it leads to the neglect of fine work. I think it is true, especially in this country, that fashion goes round in cycles. At the present time we feel that the painters who painted all over a wall, the early Christians and the early Florentines, who refused to be confined by mouldings, were right ; while the great Venetians and Veronese, Titian and others, were all wrong, because they studied architecture and they were content to allow their pictures to be bounded by mouldings. Both were right. Those who worked on bare walls suited themselves to the conditions, and the other men suited themselves to the conditions of their great rooms, which were entirely different. What we ask of the painters is that they should study the architecture in which they are working and adapt themselves to it. I am speaking here in a dangerous position, because I am standing between an ex-professor at the Architectural School of the College of Art, and the present Professor. I have been privileged to visit the school, and the work which is done there is extraordinary ; the way in which they have got the appreciation of architecture into the minds of the students of painting and sculpture is excellent. They do not profess to do what our architectural schools do ; they do not teach them construction, they leave specifications on one side. They get into their heads the idea of balance and scheme, and how one part is to suit with another, and the architectural feeling of lay-out and scheme as a whole, and getting harmony into it.

Sir William Rothenstein spoke of the importance of our dealing with painters, and it has gone home to me very strongly and I hope it will go home in the case of all the architects here present.

Mr. E. A. JOLLYE [A.] : I think all the speakers up to the present have been drawn from the VI Form ; may I, as one of a minor form, make a few remarks ?

I have listened with tremendous interest to the address, and it is rather presumptuous of me to add my little say, but something has occurred to me while I have been sitting here. It is this : that as the Royal Institute of British Architects is shortly to erect a new building in Portland Place, and there will naturally be many yards of superficial surface to be decorated, would it be possible to include in the terms of the competition that some provision shall be made for the decoration, and the pupils of Sir William Rothenstein and others be employed to carry that out ? Here is a building which will be in London, and we have, including ladies, some 8,000 members, so there is something which can be put on to the walls and carried down to history. I do not know whether it is practicable or impracticable to have a decorated building for architects, but if it is possible, probably when you are drawing up these conditions you will insist—at least I hope so—that for the sake of Sir William Rothenstein who has come to educate us, that painters have their chance.

The PRESIDENT then put the vote of thanks, which was carried with acclamation.

Sir WILLIAM ROTHENSTEIN (in reply) : I am rather overwhelmed by the kindness with which these very desultory remarks of mine have been received. May I add that when one innocently says that one will talk about something which is interesting, one is apt to forget the embarrassments due to the kind things which friends like Sir George Clausen will say at the close. Sir George's judgment and counsel I have respected all my life, and I accept what has been said to-night with gratitude and with humility.





MEIDAN-I-SHAH, SHOWING MASJID-I-JAMI, THE PALACE OF THE ALI KAHN

## Some Features of Persian Architecture

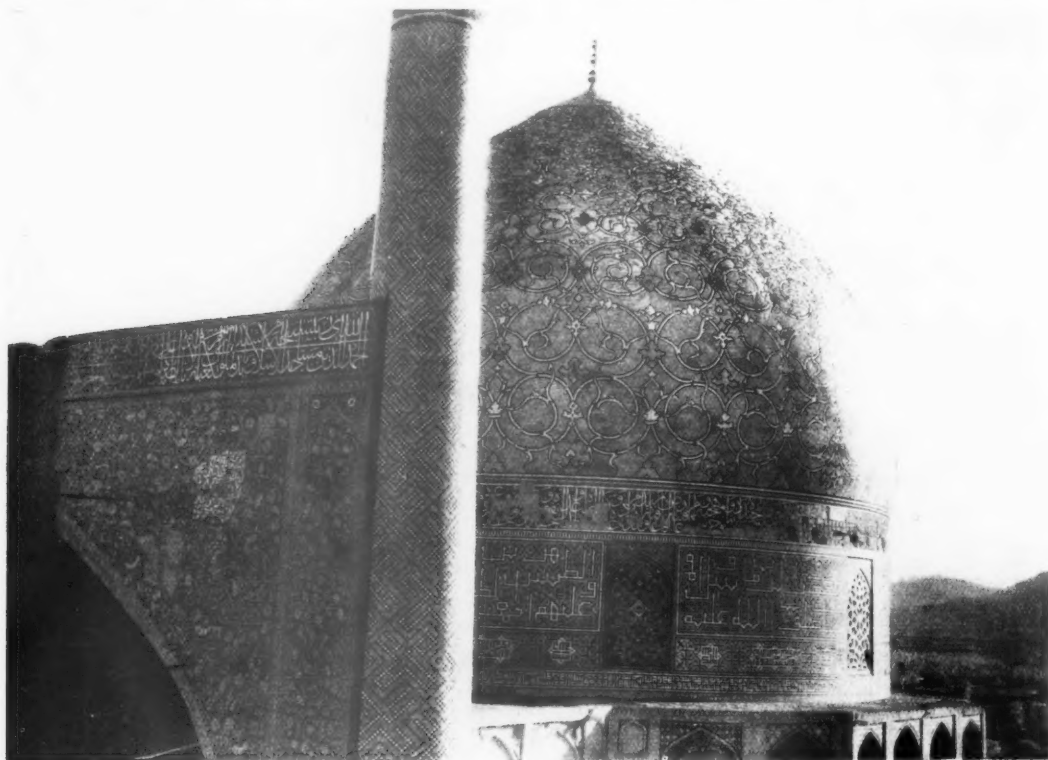
A LECTURE BY DR. ARTHUR UPHAM POPE

*[Read before the Royal Institute of British Architects on Thursday, 15 January 1931]*

THE PRESIDENT, SIR BANISTER FLETCHER, F.S.A., IN THE CHAIR

THE PRESIDENT: Ladies and Gentlemen,— I think I ought to say a few words to introduce our friend Dr. Upham Pope, who is an American professor and director of an art museum. As you know, he has taken a leading part, if not the leading part, in organising the wonderful exhibition of Persian Art which is being held at the Royal Academy of Art, Burlington House. I suppose there is no man living

who has a greater knowledge of the subject than Dr. Pope, and there is certainly no one who is more enthusiastic about Persian art and Persian architecture. He has worked very hard, under very difficult conditions, and also conditions of serious ill-health, in getting together the Persian Exhibition with which he has been associated, with our old friend, Major Longden, whom we are very glad to see here this



DOME OF THE MASJID-I-SHAH, ISFAHAN, 1612

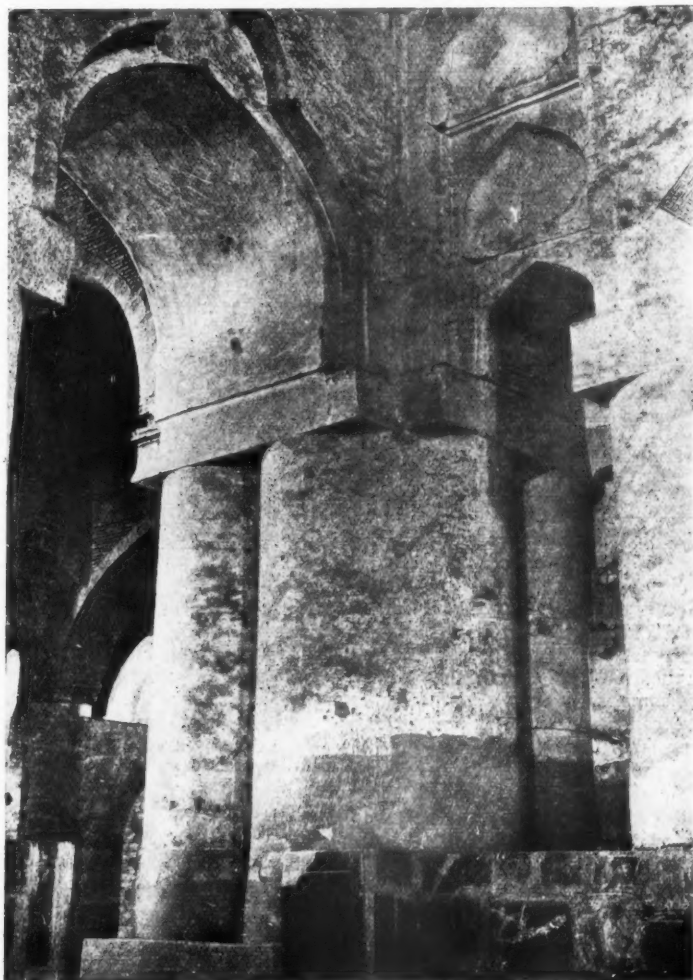
evening. Everyone in this country who is interested in oriental art, is, I think you will agree with me, under a deep debt of gratitude to Dr. Pope for what he has done. His delightful book entitled *An Introduction to Persian Art*, is an epoch-making publication, in my opinion. He expounds in that book his very pronounced views on the subject which are most interesting to us, namely, the origin of the pointed arch and the pointed vault, and, particularly, of the dome, which, as you all know, we are using in our designs day to day, and which are, and have been of the greatest importance in the history of architecture. These origins, whether from Persia or Rome, have for a long time been the battledore and shuttlecock of discussion between archæologists, and I have no doubt that the learned doctor will finally settle the question for us this evening.

Those of you who have seen the magnificent exhibition at Burlington House will have realised that the beauty of Persian art is revealed in a wonderful way. To me, the gleaming blues and greens of antique

Persian wall tiles make one indeed realise that "a thing of beauty is a joy for ever." I have much pleasure in calling upon Dr. Upham Pope to give his lecture.

Dr. UPHAM POPE: Mr. President, Ladies and Gentlemen,—Any discourse on such a fundamental theme as the mistress art of architecture calls for a leisure that is incompatible with pressing administrative duties at the exhibition, and requires a degree of learning of which I cannot boast, and your President's flattering introduction has increased the diffidence I might properly feel in addressing such a distinguished audience. My only hope in such alarming circumstances is that we can review together, in a quite friendly and informal way, some of the outstanding monuments of Persia, and I shall leave with you the decision as to what is of final significance and value. You shall be quite welcome to regard my comments only as suggestions.

I cannot presume to be learned in the field of Persian architecture. In fact, there are few who can claim to be



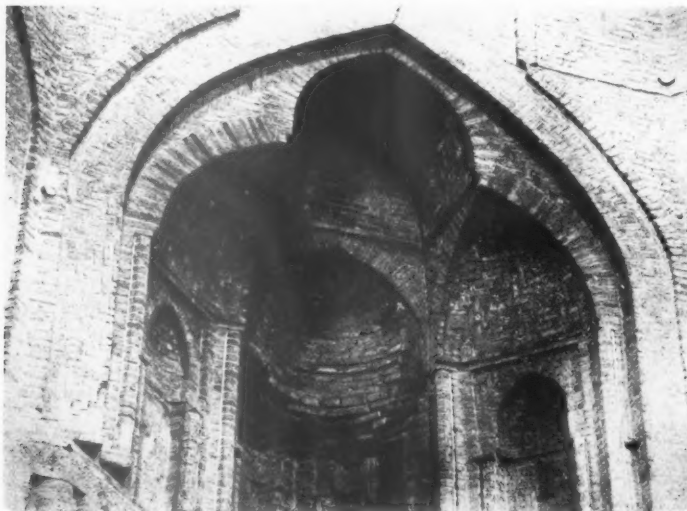
PIERS IN THE GREAT DOME CHAMBER OF THE MASJID-I-JAMI, ISFAHAN

so, for only few of the monuments of Persian architecture have been thoroughly studied. We do, however, know enough to have for it the high admiration, and we in the western world owe so much to it that we can best pay our respects by endeavouring to understand it more thoroughly.

Of the beginnings of Persian architecture we can say very little. In all the treatises we are told that Persian architecture begins with the Achaemenid period, the period of Cyrus the Great and Darius and Xerxes ;

monarchs who by genius of military power, but just and wise administration acquired and held half the world. On how firm a foundation of ancient tradition the architecture of this period rests is being daily confirmed, and although the Achaemenid monuments are the oldest still standing in Persia we know that they were not, as was first thought, the first essay of the Iranian peoples in architecture, but had many antecedents. Much, if not most, of the early architecture was in unburnt brick or wood, and has hence long





SQUINCH IN THE SMALL DOME CHAMBER OF THE MASJID-I-JAMI, ISFAHAN

since returned to Mother Earth, but we know from many sources, that art of high quality flourished in Persia at least as early as 5,000 B.C. There were imposing rock-cut reliefs in the second and third millenniums B.C., and some of these give architectural detail from which we can infer the early structures. There is, however, no structure standing on Persian soil to-day earlier than the middle of the sixth century B.C.; but all things in Persia are ancient, and there was a lovely and sophisticated art being practised, at least in pottery, as early as the third and even fourth centuries B.C.

There are three main periods in Persian architecture—the Achaemenid which may be dated roughly from 530 to 330 B.C., the Sasanian style which came with the revival of the national religion in the beginning of the third century, 220 to 642 A.D.; and the Islamic, which by the ninth century was in full bloom, and which from then on saw a series of masterpieces which, for intrinsic beauty as well as for the rôle they have played in the history of architecture rank very high. But all through these three styles ran certain common qualities, which, despite its variety, gives to Persian architecture a continuity and integrity which has frequently been overlooked.

To three important types of construction—the arch, the vault, the dome—Persia made valuable contributions, and in the investment of their buildings with beautifully patterned and coloured surface they have been unrivalled, indeed unapproached by any other people. In fact, the incrustation movement received

its most perfect expression at the hands of Persian masons, stucco workers and tile makers.

Persian architecture is notable throughout its long history for three outstanding qualities. First, there was their sense for scale. They were a small people, never very rich, but they lived in a country that was itself formed in a grand way. In Persia one is never out of sight of a mountain at least 10,000 feet high, and there are plenty of others which rise to 15,000, 18,000 or even more. The ample meadows and wide valleys, often ten to fifteen miles across, so clear and fresh in their brilliant light, convey an immediate sense of grandeur, that the Persians have always loved, and which, contrary to the usual opinion, they infused into much of their art, particularly their architecture.

Then they had an extraordinary sense for form, which showed itself in certain sculpture and in their early architecture; a concentrated enthusiasm for beautiful shapes and contours, a mastery of the abstract line. And, finally, colour such as the eye of man has nowhere else beheld before. Many of their buildings are a resplendent blaze of turquoise, emerald, fawn, gold, green, black and white, merged in sovereign harmony of gleaming majesty, of almost celestial splendour.

But these three qualities by themselves are not sufficient to make great architecture. In every real work of art must be what the French critics call *volonté*, a will, an intention, a specific affirmation; all these qualities must blend into a single expression of a highly individual point of view and character. This



COLUMN SHOWING STUCCO RELIEF ORNAMENT,  
NAYIN

quality of intention the Persians had to a very high degree.

Now let us look at some of the actual monuments, and you will see, more clearly than any words of mine can convey, some of these qualities. There is a rock-cut tomb, discovered and photographed by Dr. Herzfeld, in the mountains of Western Kurdistan, that shows, as you see, four columns with Ionic capitals. This can be dated about 630 B.C., and is earlier, I think, than any truly Ionic capital that we have on Greek soil. I am not presuming to say that the Ionic capital was of Persian origin. The Persian probably derived it from Asia Minor, where it was first perfected, but the employment of it in Persia was earlier than we find it on the mainland of Greece, which is evidence of their artistic enterprise and the high development of Persian

architecture at this early date. Because of the glories of classical art and architecture, there has been for a long time a disposition to say that everything of high excellence somehow was the handiwork or the echo of ancient Greece. This point of view has become something of a dogma. Sir Henry Sumner Main said that everything of excellence in modern civilisation is Greek in origin. Much may be forgiven the enthusiasm of the Philhellene, but the statement is literally untrue, and it deflects our judgment when investigating such a little-known theme as that of Persian architecture.

It has long been a habit, when anything of astonishing excellence appeared in Persian Art, to say: "Of course, this must have been done by Greek workmen." True, Greek workmen did emigrate to Persia and execute commissions there, but there was a highly developed art in Persia before there was on the Greek mainland, and the recently discovered Luristan bronzes have given another shock to our European complacency and reminded us once more how ancient and how original was art in Asia.

If we look at the palaces on the platform of Persepolis, we shall see some of these qualities of early Persian architecture brilliantly exemplified. The Palace of Darius is clearly an echo of the dim, weighty temples of Egypt, but here it has been lightened and rationalised by a Persian touch.

And what shall we say of these beautiful columns 68 feet high with 28 sharply cut flutes? Even if the fluted style be traced to earlier styles in Western Asia, here it is carried to a degree of perfection and of skill that is new in the world's history. Perhaps never has there been a hall more majestic, more lovely than this ruined hall of Xerxes. You will be interested to know that a contract has been given by the Persian Government to the Oriental Institute of Chicago to reconstruct or reassemble the Palace of Darius. The whole platform will be cleaned up and the shattered and broken stones reassembled somewhat after the plan of the restoration of the Parthenon.

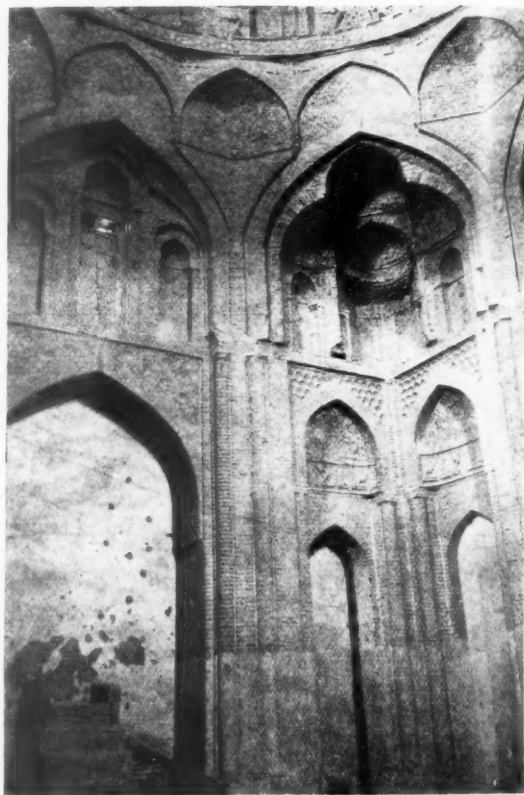
The lofty columns were crowned with an interesting capital, composed of the forequarters of two bulls held back to back. It is often supposed that this type of capital was original with the Achaemenids, but it is not. There is, in the British Museum, a Kassite boundary stone dated 1200 B.C. in which the forequarters of two bulls are depicted back to back quite in the same fashion. This motif of the bulls' heads was already well developed in Luristan bronzes from Western Persia, some of which must come from at least 1000 B.C. It represents an embodiment in architecture of an ancient religious motive, the bull as the friend of man. For by the tenets of Zoroastrianism all horned animals are man's potent allies in the never-ending struggle between good and evil. This notion of the eternal conflict between good and evil which was a great motive

power in the religion, the literature, the politics and the art of the early Persians. In these columns we see an affirmation of man's dependence upon the potent and beneficent forces of nature, his call for help, his defiance of evil. No careful study has yet been made of the character and sources of ornamentation of Achaemenid architecture and its dependence upon ancient religious motives. We are just beginning to understand the formulation of this imposing art, and to see in what an ingenious and open-minded way the Persians gathered material and inspiration from surrounding countries and yet fused all the moral elements into new forms expressive of their own technical genius.

The Persians' sense for style and for the grand scale shows in the entrance to the Hall of Xerxes, the man standing giving you some idea of the huge size of the great fantastic monster, a type taken over from Assyria, showing a new affirmation of the kingly power. He must indeed have been a bold man who could have passed by those great monsters without stirring of emotion and a beating heart. It prepared him to face and understand the majesty of the King and to see in the King the Vice-regent of God. The important thing is that the Assyrian and Hittite motives are now given a new elegance, a new graciousness. Just as Egyptian architecture was made more lucid and coherent by the Persians, so also the Hittite and the Assyrian motives in their sometimes rather harsh brutality were rendered in a new and more humane spirit; instead of heavy, coarse, straight wings and clumsy feet and rather awkward stance, we find now in Persian ornamental sculpture a new element of grace, of force, of imagination—even elegance.

We have now to skip a thousand years. This does not mean that art stood still in Persia, only that the immediately successive periods were less important and that we know less about them; but if we will look at the palace of Ctesiphon, which is one of the world's most important monuments, we shall see, although it was perhaps 800 years after the palaces of Persepolis, that there are certain elements of the original style continued. There are apparently certain Roman elements, for we must not forget that Persia was in constant conflict with Rome, defeating her with exasperating regularity, and that captured Roman masons and architects may have imported certain elements; but more important than these hypothetical elements is the re-appearance of certain motives that are as old as the Chaldees. The working up of the surface into panels is as old as Ur itself, and even the horizontal courses and blind arcades had a long history behind them.

Here we have the beginning of the Persian contribution to the vault. You see a vault 110 ft. high and 76 ft. across at the approximate springing of the arch, and it is still standing despite earthquakes and the destructive



CORNER OF THE SMALL DOME CHAMBER, MASJID-I-JAMI

forces of frequent invaders, despite even artillery fire during the Great War. It is a monument to remember. This great arch lives for ever in Persian architecture, showing again and again in new forms, though always with the old grandeur and old *rationale*. Perhaps we are seeing here the beginning of certain phases of Gothic architecture. There were many routes for those forms to reach Europe. Those galleries and arcades one above another are characteristic of mediæval European architecture; this great vault is less Roman than Gothic.

One of the most beautiful and impressive of Persian monuments were the funeral towers which we find scattered across Northern Persia from the eleventh to the fourteenth century. They are elevated and solid, the deeply recessed and high arches giving structural strength and plastic richness to the form. The grandeur of scale is in no wise diminished but rather empha-

sised by the richness of the ornament. Here we have once more the blind arches of Ctesiphon made the principal unit of the surface, but now in addition there is a splendid enrichment of colour. The building was covered with brilliant faience, or rich, intricate ornamental brickwork. Some of the most majestic forms that were ever seen will stand on the soil of Persia. None is more dignified, none more perfectly suited to their subject, this proud confirmation of life and defiance of oblivion such as we see eloquently expressed in these funeral towers.

It is difficult to reconstruct the history of the arch and vault in Persia, but by the tenth century we see, in the lovely little mosque of Nayin—probably the oldest mosque still standing in Persia—the pointed arch and the pointed intersecting vault clearly depicted. In fact, we already have some of the essentials of Gothic construction. The entire building is carried on pointed arches and vaults, and the loads concentrated on columns and thus carried to the ground. The walls, as in the Gothic building, are either entirely open or only curtains, structurally inoperative, and the manner of the taking of the longitudinal thrusts is simple and

ingenious, and while not quite the same as in Gothic construction resembles it in more than one particular. In this building, as well as in a little ruined mosque in Kasvin, and a mosque of approximately the same date in Shiraz, we have the pointed arch used structurally. In fact, the whole building is a development of the theme of the pointed arch. It was more than 200 years before Europe could show an equal mastery of this beautiful and important form. There is a so-called great congregational mosque, the Masjid-i-Jami, in Isfahan, which is in reality a congeries of buildings extending not merely over a large area but over many centuries. On account of the close resemblance of many structural details with that of Nayin—particularly such things as a wooden impost block—we are warranted in placing this structure also in the tenth or early eleventh century. Here we have a long series of pointed arches, carrying domical vaults, in detail so strikingly resembling the aisle in European churches.

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*Dr. Pope's lecture will be concluded in the next issue of the JOURNAL.*



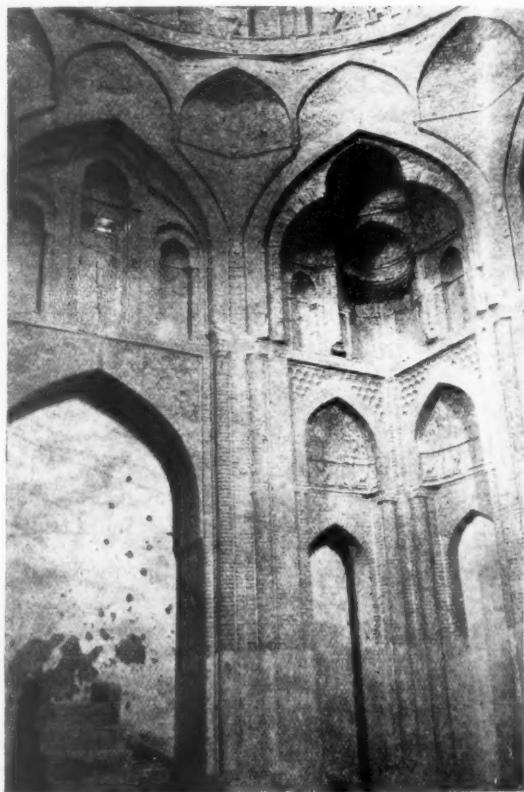


power in the religion, the literature, the politics and the art of the early Persians. In these columns we see an affirmation of man's dependence upon the potent and beneficent forces of nature, his call for help, his defiance of evil. No careful study has yet been made of the character and sources of ornamentation of Achaemenid architecture and its dependence upon ancient religious motives. We are just beginning to understand the formulation of this imposing art, and to see in what an ingenious and open-minded way the Persians gathered material and inspiration from surrounding countries and yet fused all the moral elements into new forms expressive of their own technical genius.

The Persians' sense for style and for the grand scale shows in the entrance to the Hall of Xerxes, the man standing giving you some idea of the huge size of the great fantastic monster, a type taken over from Assyria, showing a new affirmation of the kingly power. He must indeed have been a bold man who could have passed by those great monsters without stirring of emotion and a beating heart. It prepared him to face and understand the majesty of the King and to see in the King the Vice-regent of God. The important thing is that the Assyrian and Hittite motives are now given a new elegance, a new graciousness. Just as Egyptian architecture was made more lucid and coherent by the Persians, so also the Hittite and the Assyrian motives in their sometimes rather harsh brutality were rendered in a new and more humane spirit; instead of heavy, coarse, straight wings and clumsy feet and rather awkward stance, we find now in Persian ornamental sculpture a new element of grace, of force, of imagination—even elegance.

We have now to skip a thousand years. This does not mean that art stood still in Persia, only that the immediately successive periods were less important and that we know less about them; but if we will look at the palace of Ctesiphon, which is one of the world's most important monuments, we shall see, although it was perhaps 800 years after the palaces of Persepolis, that there are certain elements of the original style continued. There are apparently certain Roman elements, for we must not forget that Persia was in constant conflict with Rome, defeating her with exasperating regularity, and that captured Roman masons and architects may have imported certain elements; but more important than these hypothetical elements is the re-appearance of certain motives that are as old as the Chaldees. The working up of the surface into panels is as old as Ur itself, and even the horizontal courses and blind arcades had a long history behind them.

Here we have the beginning of the Persian contribution to the vault. You see a vault 110 ft. high and 76 ft. across at the approximate springing of the arch, and it is still standing despite earthquakes and the destructive



CORNER OF THE SMALL DOME CHAMBER, MASJID-I-JAMI

forces of frequent invaders, despite even artillery fire during the Great War. It is a monument to remember. This great arch lives for ever in Persian architecture, showing again and again in new forms, though always with the old grandeur and old *rationale*. Perhaps we are seeing here the beginning of certain phases of Gothic architecture. There were many routes for those forms to reach Europe. Those galleries and arcades one above another are characteristic of mediaeval European architecture; this great vault is less Roman than Gothic.

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PLASTER STATUETTE OF INIGO JONES IN THE R.I.B.A. LIBRARY  
By Rysbrack

## A Statuette of Inigo Jones

BY KATHARINE A. ESDAILE

As a subject for eighteenth century sculpture Newton alone rivalled Inigo Jones. Every noted sculptor executed several portraits of both—busts chiefly, but medallions are fairly common, to judge from the Sale Catalogues, and Rysbrack contributed a statue, the model for which is now before us. All were based on the Vandyck portrait, then at Houghton, and all therefore had an element of greatness.

When Lord Burlington was building Chiswick House,—that model of Grecian Architecture\*—in 1730-36, he could find no more suitable adornment for the steps of the garden front than statues of Palladio and Inigo Jones. Rysbrack made the models, they were approved, and the statues, weather-worn, but still very fine, are there to this day. But the sculptor kept the models, it is clear, since casts of the Inigo exist in country houses; and as we know from Vertue that he sold sets of casts of his statuettes of Rubens, Vandyck and "Quesnoy Fiammingo" at "seven guineas the set," so, it would seem, he sold sets of architects, probably at the same price. "Architects," perhaps is the wrong word, since this set was probably composed of three figures which, copied in ivory from Rysbrack's originals by his assistant Verskovis, appear upon the famous cabinet made for Horace Walpole's miniatures, and now in the Victoria and Albert

Museum, viz., Palladio, Fiammingo and Inigo Jones. Verskovis, Walpole says, "executed whole figures in small with perfect taste and judgment," and this "cabinet of rosewood, designed by Mr. Walpole; in the pediment statues in ivory of Fiammingo, Inigo Jones and Palladio, after the models of Rysbrack," as the Description of Strawberry Hill has it, are proof enough of the fact.

It is a curious and interesting fact that one of the first set of models, the Vandyck in the Soane Museum, is still in existence, and one of the second, the R.I.B.A. Inigo Jones. The bust of Palladio in the library is also after an original by Rysbrack, a bust, not the statuette reproduced upon the Walpole cabinet; and there is a copy of an Inigo Jones bust also, whether after Rysbrack or not cannot be decided, since all the busts follow the Vandyck portrait so closely, that where only a copy of an eighteenth century original is concerned, it is impossible to use the test of technique.

But the statuette is an undoubted original, and the very model mentioned by Walpole as used by Verskovis for the cabinet; well might the public, in Vertue's words, find "his models in clay most excellent," and Walpole acclaim their author as the greatest sculptor these islands have seen since Le Sueur.

## Reviews

### HOSPITALS.

KRANKENHAUSBAU IN NEUER ZEIT. Ed. by H. Schmieden.

40. Kirchhain [1930]. [Kurt Schmiedow.] £1 18s.

Reviewed by L. G. PEARSON [F.].

Herr Schmieden's book gives a very comprehensive survey of Hospital construction in Germany since the War and proves that there has been quite remarkable progress made in planning and equipment.

The post-war conditions in Germany as elsewhere have had an effect on Hospital construction. The high cost of materials and labour has resulted in economy of plan and design and concentration of services to economise labour, while the greater desire for sun and air which is specially prevalent in Germany is shown by the increased size of the windows and the lavish provision of balconies and flat roofs for sun bathing.

The large wards of pre-war days have been replaced by Wards of 6, 4, and 2 beds, the pavilion type of plan has gone and a layout such as the Rudolph-Virchow Hospital in Berlin with its barrack like rows of Ward Pavilions would be impossible now.

The "corridor plan" has taken its place and the wards

are placed on the sunny side of the corridor with beds parallel to the external wall and ventilation across the corridor. This is not altogether in keeping with English practice, where an effort is made as a rule to get every patient an individual window, and the spacing of beds is also more generous in England than in Germany. At the beginning of the book there are several chapters devoted to recent tendencies in planning and equipment and there is much useful information on subjects such as X-ray Massage, Sterilisers, Heating and Lighting, showing the usual German thoroughness and efficiency.

The horizontality which is the fashion in German architecture at the present day is particularly suitable for Hospital design, and illustrations of such buildings as the Hospitals at Regensburg and the Tiergarten Berlin are among the most successful examples of this style.

The fine Electrical Block at Frankfurt is particularly worthy of study from the technical point of view, being probably the most complete of its kind in Europe; but the illustrations of the Operating Theatres shown are disappointing except for the Sterilisers, which are usually of the "built in" type and very well arranged.

Perhaps the most attractive architecturally of the illustrations is the New Septic Block, Women's Hospital,

\* Horace Walpole.

Dresden, and the Workmen's Hospital at Steele in the Ruhr and Gelsenkirchen Buer are fine examples of Hospitals on a large scale, while the Children's Hospital, Sassendorf, is striking in a bold utilitarian style.

The book is an important addition to the literature of Hospital architecture.

#### HOUSING LAW.

THE HOUSING ACTS, 1925 AND 1930. By A. Henderson and L. Maddock. 80. Lond. 1930. [Eyre and Spottiswoode.] £1 7s. 6d.

Reviewed by W. HARDING THOMPSON [F.].

Those architects who have attempted to keep pace with the mass of Housing legislation since the Town Planning and Housing Act, of 1919, may well be excused if they have abandoned the struggle and retired to more creative work with pencil and drawing board. But sooner or later most of us find ourselves involved in schemes which demand a knowledge of the law in relation to housing and slum clearance. Any architect may at some time or other have to face the cross-questioning of a critical Housing Committee and its legal advisor, more interested in the questions of clearance orders, subsidies, rentals, compensation and so on than in the vital matters of planning and grouping.

It is a comparatively simple matter to read and comprehend the Housing Act of 1930, but unfortunately this Act, mainly dealing with the clearance and improvement of unhealthy areas, must be read in conjunction with the Housing Act of 1925 which amended and consolidated previous legislation. In addition to these two important Acts, the Ministry of Health issues circulars at intervals for the guidance of Local Authorities in the administration of the Acts. It is opportune, therefore, that there is now available a valuable treatise on the subject written by men eminently competent to explain the intricacies of the law. In "The Housing Acts (1925 and 1930)," published by Eyre and Spottiswoode, Ltd. (27s. 6d. net), Mr. Arthur Henderson and Mr. Leslie Maddock have given us a lucid and learned explanation of the Housing Act, 1930, under which the local authorities are now preparing their schemes. The Act is given in full, and annotated, together with the full text of the unrepealed sections of the earlier Acts, with a table of cases and a complete index to the whole.

The Minister of Health in his short preface to the book, admits the necessity for a further consolidating Act that will make procedure easier for administration, but in the meantime the authors' treatise elucidates many points that will facilitate the machinery of local government, and it will remain a standard text book for many years to come.

Mr. Ewart G. Culpin, one of the early pioneers of housing reform in this country, with a wide experience

of the excellent housing work carried out by the L.C.C., has contributed a practical survey of the Housing Act, 1930. This forms a most useful introduction as it deals in particular with the financial aspect, such as a comparison of the old and new grants, also costs and rents.

The Clauses of previous Acts still unrepealed are included in a lengthy Appendix of Statutes and of these the architect is directly concerned with the Acts of 1924, 1926 and 1929; for instance, new housing schemes for Public Utility Societies are still operated under the Act of 1924. The Ministry Circulars, Statutory Rules, Orders and Forms complete this comprehensive book of reference.

The authors have carried out their task most thoroughly, for it is rare to find a book with such an exhaustive index and such complete tables of statutes and cases, all of which are essential to a work of this nature.

#### HOUSE DESIGN.

THE ELEMENTS OF DOMESTIC DESIGN. By Arthur J. Penty. 40. Lond. 1930. [Architectural Press.] 8s. 6d.

Reviewed by EDWIN GUNN [F.].

The only serious fault which can be found with this book is that its title, though seen to be appropriate when the book has been read, is not sufficiently revealing. It consists in the main of a series of examples of domestic detail, in which great nicety of judgment has been shown in eschewing on the one hand the affected picturesque and on the other the grandiloquent; while in no case is the treatment merely trite.

Mr. Penty fully appreciates the importance of preserving the domestic scale; he has evolved for his own guidance certain definite rules and exclusions based partly on logic and partly on experience, and in this book places them at our disposal. With all that, his argument is never dull, and even where he is inclined to dogmatise to an extent to which we cannot follow him, his matter is highly stimulating and must cause us to take stock of accepted ways of doing things, and wonder whether they are in fact as inevitable as they have seemed. As a minor instance, the suggested treatment of lining and architrave to an ordinary room door—making the depth of the lining greater than combined thickness of brick and plaster so that the architrave may be mitred round in the angle of the projection so formed, lying entirely on the plastering, seems a valuable suggestion where doorways occur in thin partitioning; by this means the completed door casing is not only increased in stiffness, but grips the partition. This is one example only of many where suggested (and executed) treatment differs slightly from normal for definite stated reasons. In many cases detail and photograph are exhibited side by side, going far to justify the publisher's claim that this is the *architects'* book of Building Construction. Mr. Penty must expand the next edition and make it truly so, within its domestic limits.



THE NEW INTERIOR DECORATION. By Dorothy Todd and Raymond Mortimer. 40. Lond., 1929. [Batsford.] 21s.

This is a well and briskly written book on modern ideas in decoration and their practical expression. The introductory chapter discusses the recent history of decoration, with a bias in favour of the Continental modern work. Another chapter sums up in an interesting way the influence of French painting and modern decoration of all kinds. The chapter called "The Influence of Architecture" is a stimulating one—though the authors are apt to accept clever current generalisations of artistic criticism—and they specially support the teachings of Corbusier and his school. They appeal to English architects to be up and doing, since "architecture is the only visual art in which the English have excelled." Next there follow chapters on Continental, American and English decoration, and a large section composed entirely of plates, and there is a final chapter on "Practical Methods and Features," to help those who contemplate redecorating.

E. K. D. HUGHES [A.].

ENGLISH MONASTERIES OF THE MIDDLE AGES. By R. L. Palmer. Sm. 40. Lond., 1930. [Constable.] £1 4s.

This is one of those books written for people seeking general knowledge of a particular and specialised subject and should undoubtedly be on the shelves of schools and colleges and of all those who want an accurate history of the development of the architecture of monastic institutions.

The book gives an excellent review of the monasteries founded in England in the middle ages and describes the mode of life within and without the walls. The plans and sections given by Mr. Palmer are diagrammatic and admirably clear and in conformity with the general purport of the book, though many will be led to seek more detailed information in original sources.

Mr. Palmer has taken a great amount of care in the compilation of a work on a very difficult and controversial subject. He would appear to have visited nearly every monastic establishment in England; and his comparisons are pertinent reading. He very cleverly shows how the architecture of the abbey changed during the centuries with the development of the social and religious life. The book is admirably illustrated and produced.

A. E. H.

#### BRIDGES.

MODERN BRIDGE CONSTRUCTION. By F. J. TAYLOR. 80. Lond. 1930. [Crosby Lockwood.] 15s. net.

Reviewed by PERCY J. WALDRAM, F.S.I. [L.].

This book comprises some examples, not without interest, of practice in bridge construction, apparently compiled mainly from post-war engineering journals and the Trans. Inst. C.E. Unfortunately the author prefaces this compilation with an attempt to describe the methods

and calculations used by engineers. Statements that "a knowledge of mathematics is of less value to the engineer than a gift of expression," "men can readily be hired to make calculations, but it is not easy to find anyone able to explain engineering projects clearly to a client," "an engineer is able to employ mere computers," etc., indicate a complete misconception of the work of engineers, who, in this country at least, do their own thinking and calculating. Their clients require hard facts and accurate figures rather than plausible explanations.

The author's ideas of engineering formulae scarcely inspire confidence. On p. 3, for example, a formula is given for ascertaining the factor of safety of keystones of masonry arches, based solely on the radius of curvature and the loading on the keystone and entirely neglecting the span, the total load and the general thrust on the remainder of the arch. Even the most trusting of young R.I.B.A. examinees in structural mechanics would scarcely accept this.

On p. 44 calculations are given for a large road bridge, 150 feet span, which result in remarkably slender scantlings for the main flanges. As the calculations make no mention of allowances for rolling loads, impact, etc., this is perhaps not surprising; but the author's comment on the result certainly is.

On p. 50 we find the extraordinary statement that even though road traffic in this country would demand something more robust, the design would be suitable for overseas conditions where *cheapness of construction* is an important consideration. Comment is needless. After this, few readers in this country are likely to be troubled with the details of what the author imagines to be the methods of design adopted by responsible engineers.

Unfortunately the very excellent printing and binding of this book may lead American, colonial or foreign buyers to consider that such a travesty really represents British engineering. In the fierce competition of to-day handicaps of that nature simply cannot be afforded or permitted.

#### SOUTH WEST LANCASHIRE REGIONAL REPORT.

We wish to correct an error that found its way into our review of the South West Lancashire Regional report, published in the Journal of 10 January. Professor Abercrombie was there given as the Director of the Survey; Professor Abercrombie has pointed out to us that the report was directed and carried out by Mr. Peirson Frank, the City Engineer of Liverpool, and Mr. T. W. Sharp. Professor Abercrombie was a co-opted member of the technical committee.

We apologise to Mr. Frank and Mr. Sharp for an incorrect attribution which would seem to disregard their part in the production of this excellent survey.

## Correspondence

### THE ANCIENT MONUMENTS BILL, 1930.

SIR,—In the article which appears on pages 184 and 185 in the 24 January issue of your JOURNAL on "The Ancient Monuments Bill, 1930," there appears on page 185, at the very end of the article, the following statement:—

*By the Act of 1913 ecclesiastical buildings are exempt, and the Bill leaves this position undisturbed.*

On looking up the latest list of scheduled monuments (1930) I find St. Mary's Church, Haddington, and Dunblane Cathedral stated to be in charge of the Commissioner of Works.

They are both used as parish churches. The choir at Haddington is, of course, roofless. Haddington nave was handed over to the commissioners after I recommended that it should be so for reasons which need not be stated, while acting for the Church heritors at the time of the Union of the Churches four years ago. The case of Dunblane is interesting. It was, I understand,

taken over by the Commissioners when the nave was roofless before it was restored by the late Sir Rowand Anderson.

Under the circumstances one would suggest that it should be handed back to the Church, as it seems uncalled for that a charge even of 3d. should be made for anyone wishing to enter this cathedral. Last time I visited it a few weeks ago, for a meeting, I was informed that I could not enter without payment. In view of these facts is the statement in your article correct?—Yours faithfully,

WILLIAM DAVIDSON.

Mr. Davidson's letter was submitted to Mr. R. Minton Taylor, who has replied to it as follows:—

The explanation of the apparent anomaly to which Mr. William Davidson draws attention is that St. Mary's Church, Haddington, and Dunblane Cathedral, being crown property, are therefore outside the operation of the Act. Ecclesiastical buildings, as such, are, as was stated, exempt from the Act.

## Allied Societies

*(The attention of Members of the Allied Societies is particularly called to these pages)*

### THE NORTHAMPTONSHIRE, BEDFORDSHIRE, AND HUNTINGDONSHIRE ASSOCIATION OF ARCHITECTS.

The second annual dinner of the Association was held at The George Hotel, Luton, on Tuesday, 27 January. The President, Mr. Basil C. Deacon [F.], was in the chair, and the company, among whom were Mr. Henry M. Fletcher, V.-P., R.I.B.A., and Mr. J. A. Gotch, P.P., R.I.B.A., numbered about 70.

The Archdeacon of Bedford proposed the toast of "The Royal Institute of British Architects," and in the course of his speech expressed his admiration for architects, everything depends on their plans, ideals and dreams, and when they are materialised the one who conceived the great building is forgotten. He claimed for Bedfordshire some of the most beautiful and unique churches in the country, few, perhaps, can compare in size and grandeur with the churches in the Eastern Counties, but there are none more unique than some of those in North Beds. The Archdeacon said those who conceived the churches were great dreamers, but, unfortunately, no architect could make things to last for ever, and he mentioned the great need for renovation in Bedfordshire churches. "It must," he said, "be difficult to put new work into old buildings, and I take off my hat to those who do it."

The speaker suggested the Association should visit the churches in the summer to examine the works of restoration.

Mr. Henry M. Fletcher, vice-president of the R.I.B.A., who replied, apologised for the absence of the president, Sir Banister Fletcher. He commended the Archdeacon's attitude and work with respect to church restoration. Few things were more worthy of preservation than our churches, and to those in charge of them he would say that £1 spent every year on a church was worth £300 spent every half-century. If they could only induce their churchwardens and parishioners to give the little money that was needed to do the patching here and there when it was wanted, the church would go on for ever and preserve its own atmosphere. One of the most difficult things in the world was to repair a church that had gone out of repair, because one was almost certain to spoil it.

Mr. Fletcher then turned to the work of the R.I.B.A., its ideals and practices, and urged that all members of local societies should join and receive the advantages of its facilities—its Benevolent Society, the Practice Committee, which was the Geneva of their League of architect nations, the library, the Board of Architectural Education.

The toast of "The Mayor and Corporation of Luton," was proposed by Mr. J. Alfred Gotch, who said that it was of the greatest importance that there should be an "entente cordiale" between public bodies and architects, not only for their mutual advantage, but for the great benefit of the public. The link between such bodies and architects was usually the surveyor.

"I am sure," he said, "we all congratulate Luton upon the fine design which it has adopted for its new town hall. I would implore those who guide such matters in public bodies when they deal with architecture, not to be too economical. By no means be extravagant, but be generous!"

"Many old cities, especially in Italy, which once had wide importance as commercial or political centres now have dwindled in importance, and yet they retain the respect of the world and attract innumerable travellers because of their fine architecture.

"I hope that if ever changes brought about by time or some other catastrophe should diminish the commercial supremacy now enjoyed by Luton, it will still attract the respect and sympathy of travellers by its beautiful architecture, and in this hope, and in this reasonable belief, I propose this toast."

The Mayor, replying, assured his hearers of the "entente cordiale" between the Corporation and the architects, and said the Corporation were anxious to co-operate as much as possible. They found when they enquired about the town hall that they had to accept the nomination of the Institute, and they rather resented it, but were glad to find the architects were not so fearsome as they had imagined. He referred to the splendid plan exhibited of a new town hall, and confessed that had the choice remained with them they would have chosen the same plan. He believed, he said, that the spirit of civic pride would be fostered by the erection of this magnificent pile of buildings.

The Northants, Beds, and Hunts Association of Architects was toasted by Alderman T. Keen, who sketched the history of the Association since its foundation in 1911.

The President replied, and especially welcomed Mr. Hope, of Messrs. Bradshaw, Gass, and Hope, of Bolton, who designed the new town hall.

The toast of "The Guests" was moved by Professor A. E. Richardson, who humorously referred to his previous visit to Luton to address the Rotary Club, and, referring to the Mayor's eloquence, said that only two men were able to give a speech without notes—the Mayor and Belshazzar. The Mayor abandoned his notes, but not his hope.

The speaker had worked under the direction of the Archdeacon for nearly nine years, during which time he had learned how the Church was managed, and he was learning how architects were managed, too. He was sure the finance for repairing the churches or the organisation would not have reached such a point of success but for the wisdom and direction of the Archdeacon. Professor Richardson said he sat on the Advisory Committee with him, and knew that with very little money the Archdeacon had done a great deal. The speaker said to the Bishop of St. Albans once: "You have two devils to exorcise in this diocese—reinforced concrete and Portland cement." The Bishop replied: "Thank you, Professor, but when you speak of the devil don't look so hard at the Bishop." Professor Richardson added sotto voce that he was making this up as he went along.

"The Mayor is an admirer of architecture," he continued. "He has got the sense to live in an eighteenth century house away from Luton. He is quite prepared to pay a higher rate for that privilege. But I like Luton," he switched off. "I know the good parts of it—your parish church is one of the finest—almost a cathedral. Another is your Union."

Enumerating the chief guests, Professor Richardson said Mr. Hope, the designer of the new town hall, had achieved a tremendous success in competing with the whole talent of the country, and producing plans which fitted the site, and buildings which would do much to aid the town and make it respected.

Mr. C. P. Wood, acknowledging the toast, apologised for the absence of Mr. H. I. Godfrey, President of the Luton Chamber of Commerce, and Alderman J. H. Webb also responded.

Splendid entertainment was provided by Mr. Richard Harris, a Queen's Hall tenor, accompanied by Mr. A. C. Matthews.

#### WEST YORKSHIRE SOCIETY OF ARCHITECTS.

The Mayor of Huddersfield took the chair at a meeting held in the Huddersfield Technical Institute on 23 January, when Mr. Norman Culley, president of the West Yorkshire Society of Architects, gave a discourse on "Egyptian and Western Asiatic Architecture," this being the first of a series of six lectures on period architecture to be given by members of the West Yorkshire Society in conjunction with the Huddersfield Education Department.

Showing by means of numerous illustrations the salient features of architecture in the various countries, Egypt was described by Mr. Culley as the land of brilliant light, which illumined a matured type of architecture, chiefly of a sepulchral character, to which the world at that time could show no parallel. The art of the Egyptians, said the speaker, was founded on a firm belief in a future life, in contrast to that of the Western Asiatics, whose sole idea was to enjoy to the full the brief span of man's existence, and as a striking commentary on this idea, very few remains of Babylonian or Assyrian architecture were now to be found.

The question as to whether or not architecture should be State-controlled was debated by associate members of the

above society at its Leeds headquarters on 29 January, Mr. F. R. Pullan occupying the chair.

Opening in the affirmative, Mr. P. Lingwood considered that State-control of architectural design would result in a happy co-ordination of units making for one complete and harmonious result, and eliminate the present chaos of structures of varied and clashing design. At the same time each building would have its purpose and individuality clearly expressed. The speaker advocated the setting up of boards of control on which the profession was adequately represented. He felt that such a system would be of great value to architect, client, and the public generally.

Mr. E. M. Price, for the negative view, said that to bring out the best that was in him, which was to use his artistic ability to the best advantage, the architect should have the utmost freedom for his individuality. Modern conditions were quite difficult enough without enacting laws that would hedge the architect in by a compulsory system of control. He would be tempted to play for safety if he wished to see his building approved by any body composed of those possessing varied sympathies, thus reducing design to a monotonous level. He thought the idea was Utopian, and not likely to work out in practice.

Mr. J. R. Tolson thought that if any control were exercised, it should only apply to the exterior design, especially as to its due relationship to any adjoining buildings. He thought there should be a preponderance of architects over laymen on any such boards of control, if co-ordination were to result.

Mr. F. R. Pullan said that the suggested control would be an insult to the profession. The results would be stereotyped. Such system would penalise those possessed of any talent for their art.

Mr. P. J. N. Penlington thought that control would result in architects "playing up" to the known predilections of the authority concerned. He was not at all sure whether the recent board set up to deal with the design of the Haig statue had resulted in any marked improvement being attained.

Mr. F. Chippindale considered that it would be difficult to obtain boards of control which would be sufficiently catholic in their tastes. In any case, the rota of architect members would need constant changing. On the whole, he was opposed to the idea.

On the vote being put, the majority of those present decided against any form of control.

#### NORTH WALES ARCHITECTURAL SOCIETY.

A design prize given by the President, Mr. G. A. Humphreys, F.R.I.B.A., is open to Student members of the North Wales Society, pupils employed by members of the Society, or Students resident within the Society's area. The age limit is 22 years. The first prize to the value of £7, and the second prize, value £3, must be spent on books, travel or study. The subject for this year is a Nonconformist Chapel in a rural part of North Wales. The Committee of the Society hope that there will be a large and keen entry.

Full particulars may be obtained from the Hon. Secretary, North Wales Architectural Society, North Provincial Bank Chambers, Bangor, North Wales.

#### MANCHESTER SOCIETY OF ARCHITECTS.

The monthly sessional meeting was held on Wednesday, 14 January, when Mr. Rollo Worthington, a layman, who has made many visits to Egypt, showed a most interesting collection of slides, made from his own photographs. These were of many of the well-known monuments of Ancient Egypt, but derived a fresh interest by being taken from different view points from the better-known photographs. Mr. Worthington had a fine series of slides illustrating the erection of obelisks according to the latest theories.

## RURAL AMENITIES BILL.

## 2ND READING IN THE HOUSE OF COMMONS.

So effectively has the admirable impatience of the C.P.R.E. and similar bodies worked on public feeling that the broad principles of preservation are now generally accepted by all, except those few who see in them a restriction of their money making activities. As a result of this general agreement it was not surprising, though none the less admirable, to see the full measure of agreement which greeted Sir E. Hilton Young's moving of the second reading of the Rural Amenities Bill in the House of Commons on 23 January. The Bill provides as far as possible for reasonable preservation without undue restriction of economic development. It also has important clauses dealing with the compensation of owners affected by the schemes. One or two members who saw in this an undesirable tenderness for private property, raised their voices in protest; Miss Lawrence, Parliamentary Secretary to the Ministry of Health, gave, however, the official approval of the Government, since this Bill made a very good prelude to the Bill which the Government hopes to introduce later in the year, which, as Miss Lawrence explained, will cover the ground of the present Bill and go further. The fault to be found with this Bill, so Miss Lawrence claimed, was that it was only a sketch, whereas the seriousness of the situation demanded a much fuller treatment.

The chances of harm coming from delaying this measure are so great that it is to be hoped that the Bill may become law whether or not the Government are able to introduce their own measure later on.

## WAGES IN THE BUILDING TRADE.

The following resolution was passed by the National Joint Council for the Building Industry on the 8th instant:—

"That on and from the first day of February 1931 the rates of wages payable to craftsmen and labourers engaged in the building industry shall be *decreased* by one halfpenny per hour, provided always that the rate payable to labourers in any grade shall not be less than 75 per cent. of the craftsmen's rate."

The rates in London will, therefore, be as follows:—

Mechanics. Painters. Labourers.

Within the 12 miles radius.. ..	1/8d.	1/7d.	1/3d.
From 12-15 miles radius .. ..	1/7½d.	1/6½d.	1/2¾d.

By agreement in London the reduction applies to the following trades in addition to those which are parties to the National Joint Council:—

French Polishers. Brass and Metal Mechanics employed by shopfitting firms.

It should be mentioned that the Operative Plasterers are not parties to the National Joint Council.

## GEORGE WITTET MEMORIAL SCHOLARSHIP.

This scholarship of Rs. 1,000 which is open to holders of the Government of Bombay Diploma in Architecture is to be awarded in June to the person submitting the best selection of four double elephant sheets of measured architectural work,

and four double elephant sheets of working drawings of buildings designed and drawn by the competitor. The winner of the competition is required to devote at least three months to study and the production of measured drawings of architectural work of a particular class or period to be approved by the Jury.

Full particulars of the scholarship may be obtained from the Official Trustee, Old Custom House Yard, Fort, Bombay.

## NATIONAL AMENITIES IN TOWN PLANNING.

## CONFERENCE AT ASHRIDGE.

A week-end conference course on the above subject will be held at the Bonar Law College, Berkhamsted, from Friday, 6 March, to Monday, 9 March 1931.

The Conference will start on Friday with an Introductory Lecture, delivered by Mr. Clough Williams-Ellis, F.R.I.B.A. On Saturday there will be lectures by Professor Abercrombie, F.R.I.B.A., on "Town and Regional Planning," by Sir George Courthope on "The Landowner and the Preservation of Rural England," by Mr. John Bailey on "The Work of the National Trust," and by Dr. Raymond Unwin on "Some Urban Problems." On the last day of the Conference Sir Laurence Chubb will lecture on "The Preservation of Commons and Public Rights."

The Chairmen of the Conference are the Rt. Hon. the Earl of Crawford and Balcarres, Lord Astor, and the Dean of Manchester.

Enquiries and application for membership of the Conference should be made to the Principal, Bonar Law College, Ashridge.

## AUSTRALIAN ARCHITECTURAL STUDENTS' CLUB (IN LONDON)

Australian students are advised that a Club has been formed for the purpose of facilitating study both in England and on the Continent. The Club meets at intervals, when matters of interest are discussed for the mutual benefit of the members. All Australians are invited to join, and further particulars can be obtained from the Hon. Secretary of the Club, Mr. Eric Garthside, 6 Alberos Gardens, Golders Green, London, N.W.11.

## NOTES BY MEMBERS OF THE SCIENCE STANDING COMMITTEE.

## ALUMINOUS CEMENTS.

Architects who have had occasion to use aluminous cements have felt the want of a standard specification for these products. It is of interest to note, therefore, that the British Engineering Standards Association, following a request received from the Institute, are calling a conference to consider the desirability of preparing a standard specification for aluminous cements. Pending the outcome of the British Engineering Standards Association Conference and the publication of a British Standards Specification, if the need for this is agreed upon, architects who specify aluminous cements should find the "Tentative Specification for High Alumina Cement" prepared by the Institution of Structural Engineers helpful. This specification was published in *The Structural Engineer* of October, 1930.

P. W. BARNETT [A.].



## Notices

### THE EIGHTH GENERAL MEETING

The Eighth General Meeting (Ordinary) of the Session 1930-31 will be held on Monday, 16 February 1931, at 8 p.m., for the following purposes:—

To read the minutes of the General Meeting (Ordinary) held on Monday, 2 February 1931; formally to admit members attending for the first time since their election.

To read the following Paper, "The Work of Sir Robert Lorimer," by Mr. F. W. Deas, M.A. [F.].

### CONDITIONS OF CONTRACT.

The attention of members is called to the draft revised Form of Contract which is enclosed with this number of the Journal.

This draft has been prepared by representatives of the Practice Standing Committee in conjunction with representatives of the National Federation of Building Trades Employers, and representatives of the various Sub-Contracting interests have been consulted on those clauses which affect the Sub-Contractors and Merchants. The document has received the unanimous approval of the Practice Standing Committee. It has also received the unanimous approval of the Council subject to some minor revisions which will be submitted to drafting Counsel. The resolution for the approval of the Form by the Council was moved by Mr. Sydney Tatchell, Chairman of the Practice Standing Committee, and seconded by Mr. G. C. Lawrence (Bristol) a member of the Practice Committee and Chairman of the Allied Societies' Conference.

In accordance with Bye-law 38 the Council give notice that the document will be formally approved by them at their meeting on 2 March, 1931, subject to consideration of any comments or criticisms which may be received from members. Such comments or criticisms should, in accordance with the above-mentioned Bye-law, be submitted to the Secretary within fourteen days of the date of the issue of this Journal.

A Form, suitably amended for use where Quantities do not form part of the Contract, will be issued concurrently with the Form now submitted when the latter has been finally approved.

It is the intention of the Council and the National Federation of Building Trades Employers on the final approval of the document by both parties, to withdraw from circulation any other forms which are at present published by them.

In order to save time Counsel have been instructed by both bodies to confer and adjust the final drafting. The minor revisions previously referred to will also be submitted to Counsel.

### NOTE BY THE CHAIRMAN OF THE PRACTICE STANDING COMMITTEE.

In drafting the New Form of Contract, the representatives of the Practice Standing Committee have borne in mind and taken into account the comments and criticisms of the Allied Societies and individual members on the

1928 Form. Occasion has been taken of consulting and obtaining the approval of the Practice Standing Committee at each stage of the negotiations. Representatives of the Sub-Contractors and Merchants have been called into conference in connection with those clauses which affect their interests.

The Form has received the unanimous approval of the Practice Standing Committee, the unofficial approval of the Contract Committee of the National Federation of Building Trades Employers, and it is known to be generally acceptable to the representatives of the Sub-Contractors. Some minor revisions have been suggested which will be the subject of consideration by drafting Counsel.

While of course it is impossible to meet the views and wishes of every individual architect and every individual builder, it is claimed that an honest attempt has been made in this document to draft a fair and equitable agreement for use between reasonable people. The friendly atmosphere which has pervaded the discussions has simplified the work of the negotiators and it is confidently hoped that members will regard the document in the same broad and statesmanlike manner as that which has characterised the discussions all through the fifteen months which have been taken to draft the Form.

A most valuable suggestion has been made that when the document has received the approval of both the R.I.B.A. and the National Federation, a Joint Committee or Tribunal should be set up, composed of representatives of the architects, contractors, sub-contractors and quantity surveyors, for the purpose of considering any questions which may arise in practice from the use of the document and so amending it from time to time as to keep it up-to-date and suitable for modern requirements.

This suggestion has been adopted by the Council and the National Federation.

The thanks of the Practice Standing Committee are due to Messrs. Burnett Brown, Stanley Hall and W. E. Watson, for the valuable assistance they have given throughout the negotiations leading up to the present stage. Mr. Watson's legal knowledge has greatly expedited our work. To Sir Walker Smith, the able Director of the National Federation of Building Trades Employers and his colleagues our special thanks are due not only for giving us the hospitality of their Council Room for so many of our meetings, but at all times for their friendly co-operation and practical help towards the solution of a problem which otherwise might well have proved insoluble. We are also grateful to Mr. T. A. McIntyre and his colleagues, the Sub-Contractors and Merchants who have shown their desire to co-operate in every possible manner, and last but not least to Mr. C. D. Spragg, the Assistant Secretary of the R.I.B.A., whose able assistance throughout the negotiations has been invaluable.

It is hoped that with the issue of this new Form of Contract we shall enter upon a new era in the history of the Building Industry in which goodwill and better understanding will be more firmly established.

SYDNEY TACHELL [F.].

ANALYSIS OF THE NEW FORM OF CONTRACT,  
BY THE HON. SECRETARY OF THE PRACTICE  
STANDING COMMITTEE

1. To those who use the Form of Contract as printed, the most noticeable alteration is that all the blanks which previously were interspersed throughout the document are now assembled at the end in the appendix; there are alternative clauses, which should be crossed out, in the body of the document, viz., clauses 11, 17, 25d if not required, and 26.

2. Definite percentage cash discounts are laid down (clauses 15 and 24, Sub-Contractors and Provisional Sums), and where an architect invites tenders under such clauses before the main contract is entered into, he should request the parties tendering to allow for such discounts for cash payments in the event of a contract being entered into.

3. The usual procedure whereby architects when certifying in favour of contractors upon the employer certify also in favour of sub-contractors upon the general contractor is recognised as being the most desirable, and continuance of this system will best comply with the new Contract Form.

4. *Scope of Contract.* (Clause 1.) This clause clarifies the position as between architect and contractor, and while not in any way further hampering an architect in his control of works generally, it devolves upon him a responsibility not to exact from the contractor a degree of work or labour not reasonably in consonance with the contract documents or those upon which the tender was based. Notice is required to be given by the contractor to the architect, and such notice when received should receive immediate attention—i.e., within seven days. Failure to observe this formality may give a contractor substantial grounds whereupon to claim for extra payment, and in this connection attention is directed to the arbitration clauses.

5. *The Arbitration Clauses.*—26 (A and B) are provided in this omnibus form in duplicate, because representatives failed to agree upon one satisfactory to all interests. The A clause is substantially the builders' clause, and B contains the same provisions as in the 1909 Form.

6. *Local Authorities, etc.*—Clause 4 is comparable with the provisions of the 1909 Form, the difference being that where a specification is loosely worded a contractor may prefer a claim for extra payment.

7. *Setting Out of Works.*—This Clause 5 goes somewhat further than the provisions of the 1909 Contract in so far that an onus is cast upon an architect to satisfy himself as to the accuracy of the setting out of works at ground level.

8. *Materials and Workmanship.*—Is comparable to the earlier provision, save that the document upon which the tender was based is to prevail; that impossible markets should not be specified, and that the normal specification clause as to tests is now embodied in the Contract Form.

9. *Prices for Extras.*—Clause 10 provides that opportunity shall be given to a contractor to be represented when the employer's surveyor is on the works, and that the contractor shall be supplied with a copy of a measured bill on or before the date of the architect's certificate thereon.

Where day works are not provided for in schedule they are to be in accordance with the local day work charges of the Building Employers' Association for the district.

The prices of the original bills determine the value of items omitted, provided that if omissions vary the conditions for the execution of remaining items they shall be valued on a reasonable basis at local current prices.

A paragraph provides that the accounts are to be completed within three months of completion of the job unless otherwise stated in the appendix.

10. *Bills of Quantities.*—Clause 11 provides that no burden shall be cast upon a contractor by a subsequent document further than that upon which he tendered. Quantities are to be prepared upon a recognised basis such as the standard method of measurement, and as in the earlier form, the clause is given in two sections, one of which should be crossed out.

11. *Sub-Contractors.*—Clause 15 deals with sub-contractors nominated by the architect, and he may certify direct in their favour upon the employer, thereby indemnifying the contractor for responsibility, and reducing the retention moneys in proportion. Such sub-contractors must, as before, enter into a sub-contract with the general contractor. A discount for cash payment previously recognised in principle is now stated to be 2½ per cent., and no more. Payment to sub-contractors is due by a general contractor within fourteen days of the architect's certificate, and upon request the contractor shall satisfy the architect that previous certificates in favour of sub-contractors have been honoured, in default whereof the architect may exercise his discretion as above detailed; the exercise of such discretion does not, however, create privity of contract as between employer and sub-contractor.

12. *Damage to Persons and Property.*—Clause 16 contains the provisions of the earlier form, and it excludes the responsibility of the contractor where any damage is within the control of the employer.

13. *Insurance.*—Clause 17 contains alternative paragraphs as before, one of which should be crossed out; an addition in case of fire is a provision of 8½ per cent. to cover architects' and surveyors' fees consequent upon any rebuilding.

14. *Determination of Contract by Contractor.*—Clause 23 covers the provisions of the earlier form, but puts them as a basis more comparable with the basis of the earlier "Suspension of Works by Contractor" Clause, and it further provides that, in addition to detailed remedies, the contractor shall have a lien upon unfixed materials as security for payment.

15. *P.C. Provisional Sums and Artists.*—Clause 24 contains an important addition designed to provide that where a consequential contractor has facility for performing works which are normally covered by provisional items, he should be given an opportunity to tender on the usual basis; so as to safeguard the employer, however, the quantities for tender should contain a schedule whereby before a contract is entered into the contractor can state what particular sub-contract trades he is in a position to tender for.

16. *Certificates and Payment*.—Clause 25(d) contains a new provision, and it should be struck out if not required. It provides for deposit of retention moneys in the joint names of employer and contractor, and its purpose is definitely to assure to the contractor recovery of such moneys in case of any default by the employer.

W. E. WATSON [F.].

#### EXHIBITION OF ARCHITECTURAL TRAVEL POSTERS

An exhibition of Architectural Travel Posters will be held in the R.I.B.A. Galleries from Thursday, 12 February to Friday, 27 February 1931 inclusive. The Exhibition will be open free to the public between the hours of 10 a.m. and 8 p.m. (Saturdays 10 a.m. and 5 p.m.).

#### MEMBERSHIP OF THE R.I.B.A. THE LICENTIATE CLASS.

The revised Bye-laws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 11 May 1931, they should send the necessary nomination forms to the Secretary R.I.B.A., not later than Saturday, 7 March 1931.

#### LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

#### OVERSEAS APPOINTMENTS.

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

#### NEW BUILDING MATERIALS AND PREPARATIONS.

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the director for any information he can impart regarding their properties and application.

#### ELECTION OF MEMBERS.

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council meeting held on Monday, 2 February 1931 :—

##### AS FELLOWS (7)

COLE : EDWARD ROBINSON FERDINAND, B.Arch. Liverpool [A. 1919] (Liverpool).  
DOUGLASS : HENRY ARCHIBALD [A. 1901].  
DRAKE : FRANCIS MILVERTON [A. 1921] (Shrewsbury).  
HUGHES : BASIL, P.A.S.I. [A. 1914].  
MALLARD : FRANCIS ALLAN [A. 1921] (Kuala Lumpur).  
REES : VERNER OWEN [A. 1922].  
And the following Licentiate, who qualified under Section IV, Clause 4 c (ii), of the Supplemental Charter of 1925 :—  
ATKINS : NORMAN HENRY (Fareham).

##### AS ASSOCIATES (2)

BOWDEN : FRANK IVOR [Final] (Clifton, Bristol).  
WAUGH : HUBERT LOCKSLEY [Special Examination] (Melbourne, Australia).

##### AS LICENTIATES (80)

ADAMS : JOHN.  
BARKER : HERBERT CLIFFORD.  
BATEMAN : JOHN AMBROSE.  
BELL : EDWIN CHARLES (West Hartlepool).  
BELL : GEORGE JAMES (West Hartlepool).  
BEVERLEY : SAMUEL.  
BIRKINSHAW : JOHN JAMES (Leeds).  
BLACK : HARRY LOGAN.  
BROWNE : THOMAS LINDSAY, M.C. (Newcastle-on-Tyne).  
CHILTON : JOHN EDWARD (Darlington).  
CLAMP : JAMES (Coalville, Leicestershire).  
CONNABEER : CECIL RANDOLPH.  
CORNER : ARTHUR GEORGE.  
COX : WILLIAM THOMAS.  
CRISPIN : STEWART JOHNSON (Liskeard, Cornwall).  
CURTIS : HUBERT VICTOR COWLEY.  
DADD : CHARLES JOHN THOMAS, F.S.I.  
DAVIES : DAVID BENJAMIN PHILIP EDWARD.  
DAVIES : HAROLD CLIFFE, F.S.I. (Birkenhead).  
DENT : NORMAN (Richmond, Yorks).  
DODD : HARRY DAVENPORT (Preston).  
DONGER : WILLIAM JAMES (Winchester, Hants).  
FRANKLIN : HERBERT JOHN, P.A.S.I.  
FROST : ERNEST.  
GIBBS : CHARLES GEORGE (Birmingham).  
GILMORE : JAMES N. (Lesmahagow, Lanarkshire).  
GRIFFITHS : ANDREW NELSON (Liverpool).  
HARRIS : EDWARD JAMES (Maidenhead).  
HARRIS : HERBERT ALBERT (Bedford).  
HARRISON : PERCY, F.R.G.S., F.S.I. (Middletown, Lanes.).  
HARRISON : SAMUEL (Cannock, Staffs).  
HENRY, JAMES PATE.  
HILL : ERNEST (Manchester).  
HOBBS : CAPTAIN CHARLES CHRISTIE ARTHUR, R.E. (Nigeria).  
HUGHES : FREDERICK (Stockton-on-Tees).  
JONES : MERVYN CAMPBELL.  
KEMP : HERBERT GEORGE (Norwich).  
LAWTON : THOMAS ALBERT (Luton).  
LEES : ALBERT EDWARD.  
LEESON : ARTHUR EDGERTON (Birmingham).  
LIDDIATT : EDWIN THOMAS (Winchester, Hants).  
LOVEDAY : LEONARD.  
LOVEGROVE : HENRY WALTER WAY (Birmingham).  
LUCAS : BERNARD EDWARD, P.A.S.I.  
MC CONVILLE : HAROLD (Manchester).

McDONALD : EDWARD, F.R.S.A., F.R.S.A.I. (Chelmsford).  
 MACKENZIE : ALEXANDER FINLAY (Inverness).  
 McMILLAN : CAPTAIN DOUGLAS STUART (Aberdeen).  
 MAIR : ALEXANDER (Ayr).  
 MANN : STANLEY DARTER.  
 MAXFIELD : WILLIAM RAWSON (High Watford, Herts).  
 METCALF : ADRIAN WALTER.  
 MOONEY : WILLIAM GLOVER.  
 MOSELEY : LEONARD, P.A.S.I. (Colwyn Bay).  
 NICHOLS : DENNIS CUBITT, P.A.S.I.  
 OVENSTON : TEMPLE CHARLES.  
 PARKINSON : ERNEST WILLIAM (Leicester).  
 PERCY : WILLIAM GEORGE.  
 PINCKNEY : ROGER ARTHUR PHILIP.  
 PROSSER : ALBERT W. G. (Bedford).  
 REID : CHARLES FINDLATER (Glasgow).  
 RICHARDSON : HARLEY BIRKBECK (Darlington, Co. Durham).  
 ROBERTS : NORMAN VINCENT (Liverpool).  
 ROBERTSON : ROBERT MALCOLM (Liverpool).  
 ROBSON : MATTHEW CROMARTY (Bishop Auckland, Co. Durham).  
 ROGERS : WILLIAM ROBERT HONE RAYSDOWN (Maidstone).  
 ROSS : DONALD (Dundee).  
 SCRIVENER : ARTHUR ROY (Stoke-on-Trent).  
 SHIPLEY : GEORGE HAROLD (Leeds).  
 STEWART : JOHN (Motherwell).  
 STILLMAN : CAPT. ARCHIBALD CHARLES HENRY (Maidstone).  
 SURRIDGE : HENRY RALPH (Kettering).  
 SUTCLIFFE : EDGAR (Manchester).  
 TREGONING : EDWIN BICKFORD.  
 WETHERELL : JOHN ROBERTSON (Richmond).  
 WHETTAM : JOHN CHARLES PARKER (Chatham).  
 WHITNEY : EUSTACE SCOTT.  
 WILKINS : CHRISTOPHER WILLIAM (Havant).  
 WYETH : JOSEPH HENRY.  
 WYLDE : FREDERICK CHARLES.

## APPLICATIONS FOR MEMBERSHIP

## ELECTION 2 MARCH 1931

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 2 March 1931. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Tuesday, 17 February 1931 :—

## AS HON. CORRESPONDING MEMBER (1)

BALDWIN : FRANK CONGER, Secretary, The American Institute of Architects, 2122 Bancroft Place, Washington, D.C., U.S.A. Proposed by the Council.

## AS FELLOWS (16)

HARRISON : EDITH GILLIAN (Mrs.) [A. 1924], 10 Staple Inn, W.C.1 ; 2 Gray's Inn Square, W.C.1. Proposed by Herbert Buckland, Arthur J. Davis and Henry M. Fletcher.

HARRISON : HENRY ST. JOHN [A. 1918], 10 Staple Inn, Holborn, W.C.1 ; 2 Gray's Inn Square, W.C.1. Proposed by Herbert Buckland, Arthur J. Davis and Thos. E. Scott.

JONES : EVAN DANIEL [A. 1925], The Council Offices, Pontardawe, Glam. ; Whitecross, Gellynudd, Pontardawe. Proposed by T. Alwyn Lloyd, J. Cook Rees and W. James Nash.

KENDALL : GEORGE ERNEST [A. 1899], Board of Education, Whitehall, S.W.1 ; 2 Milbourne Lane, Esher, Surrey. Proposed by Sir Felix Clay, George A. Widdows and Major Charles F. Skipper.

REID : ALEXANDER WILLIAM DOUGLAS [A. 1921], 14 Bedford Row, W.C.1 ; Brown Cottage, Ovalway, Gerrards Cross, Bucks. Proposed by H. A. Gold, F. G. M. Chancellor and R. Lowry.

and the following Licentiate who have passed the qualifying examination :—

ARCHIBALD : RICHARD JAMES, 26 Albert Road, Middlesbrough ; West Moors, Thackery Grove, Linthorpe, Middlesbrough. Proposed by T. A. Lofthouse, Thomas R. Milburn and Thos. W. T. Richardson.

BAILEY : GERVAASE, King's Buildings, Smith Square, Westminster, S.W.1 ; 8 Addison Bridge Place, Kensington, W.14. Proposed by A. H. Kersey, L. Rome Guthrie and W. B. Simpson.

BAILEY : ALFRED GEORGE STAVELEY, St. Peter's Chambers, Bournemouth ; 47, Maxwell Road, Bournemouth. Proposed by A. Edward Shervy, R. F. Gutteridge and W. J. Mountain.

BARMAN : CHRISTIAN, 18, Abingdon Street, W.1 ; 53, Woodland Gardens, Muswell Hill, N.10. Proposed by Professor A. E. Richardson, C. Lovett Gill and Major Harry Barnes.

BOWERS : ROBERT STEUART, 3 Portsmouth Street, Lincoln's Inn, W.C.2 ; 24 Dulwich Village, S.E.21. Proposed by W. Courtenay Le Maitre, W. R. Davidge, and Dr. Raymond Unwin.

CROSS : KENNETH MERVYN BASKERVILLE, M.A. Cantab., 45 and 46 New Bond Street, W.1 ; Butts Green, Sandon, Chelmsford. Proposed by J. E. Dixon Spain, Charles Holden and P. W. Hubbard.

FOLLET : SYDNEY GEORGE, Cangallo 666, Buenos Aires ; Pampa 3119, Buenos Aires. Proposed by Jas. W. Farmer, E. Lauriston Conder and James Smith.

GREAVES : JOHN, 17 Bolton Street, Piccadilly, W.1 ; 105 Corringham Road, N.W.11. Proposed by Sir Herbert Baker, F. W. Troup and Henry V. Ashley.

KEWELL : JOHN ERNEST, 290 Oxford Road, Manchester ; 220 Hale Road, Hale, Cheshire. Proposed by G. Reavell, Arthur J. Murgatroyd and Francis Jones.

WATKIN : ERNEST TELLWRIGHT, National Provincial Bank Chambers, Burslem, Stoke-on-Trent ; Grange Cottage, Waterloo Road, Burslem, Stoke-on-Trent. Proposed by R. T. Longden, G. Topham Forrest and Elijah Jones.

and the following Licentiate who is qualified under Section IV, Clause 4 (c) ii of the Supplemental Charter of 1925 :—

MESSER : Lieut.-Col. ARTHUR ALBERT, C.B.E., D.S.O., Legion of Honour, 64 Victoria Street, S.W.1 ; Little Widbury, Hook Heath, Woking. Proposed by Sir Reginald Blomfield, Sir Herbert Baker and J. J. Joass.

## AS ASSOCIATES (53)

AITON : Miss NORAH (passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice). 183 Sloane Street, S.W.1. Proposed by Howard Robertson, J. Murray Easton and C. H. James.



- ANGLES: ROBERT EDWARD (Special), "Ballis o'Dare," Oxstills Lane, Longleavens, Gloucester. Proposed by R. S. Phillips, and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- AYLWIN: JOHN NORMAN (Final), 20, Upper Lake, Battle, Sussex. Proposed by Charles F. Callow, Thos. E. Scott and T. P. Bennett.
- BOWDEN: GORDON EVERARD (Final), 45, Comeragh Road, W.14. Proposed by J. A. Bowden, Howard Robertson, and Thos. Wallis.
- BOWER: STEPHEN ERNEST DYKES (passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), 6 Bedford Square, W.C.1. Proposed by F. C. Eden, W. J. Wagborne and P. E. Culverhouse.
- BOWRING: CHARLES CLIFFORD (Final), Deva House, The Groves, Chester. Proposed by T. H. Thorpe, F. Anstead Browne and George M. Eaton.
- BROWN: THOMAS (Special), 43 Kingshouse Avenue, Cathcart, Glasgow. Proposed by T. Harold Hughes, Geo. And. Paterson and Colonel J. Maurice Arthur.
- CAVEN: CHARLES ALEC (Final), 103 Hartington Street, Chester. Proposed by F. Anstead Browne, Herbert Buckland and John B. Surman.
- COX: WILLIAM JOHN PATERSON (Final), 3 Allenby Road, Forest Hill, S.E.23. Proposed by Sir Herbert Baker, Alex. T. Scott and Alfred Cox.
- EVANS: EVAN ARTHUR EDWARD (Final), 1 Court Ucha Terrace, Port Talbot, S. Wales. Proposed by J. Herbert Jones, Charles S. Thomas and Wm. Hubert Godwin.
- FOWLES: ALEC JOHN (Final), "Daisy Croft," Rayleigh Road, Thundersley, Essex. Proposed by Noel Martin-Kaye, Herbert Kenchington, and Captain Herbert R. Cowley.
- FRIZZELL: FREDERICK GEORGE (Final), "The Patch," Crossways, Shenfield, Essex. Proposed by Gerald Warren, H. Lidbetter, and Cedric Ripley.
- GALE: ARTHUR HARRY (Final), "Mont Fleuri," Osborne Road, Hornchurch, Essex. Proposed by George A. Mitchell, W. Harding Thompson, and H. R. Goodrham.
- GIFFORD: ROBERT CLAUDE [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Springfield Place, Lombard Street, West Bromwich. Proposed by George Drysdale, John B. Surman, and William T. Benslyn.
- GILLET: MISS MARGARET (Final), 5 Downshire Hill, Hampstead, N.W.3. Proposed by Professor A. E. Richardson, Maxwell Ayrton, and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- GODDARD: ALEC NORRIS (Final), 123 Dalgeil Road, Stockwell, S.W.9. Proposed by Gerald Unsworth, Walter Tapper, and F. B. Nightingale.
- HERMAN: MORTON EARLE [Passed five years' course at the School of Architecture, University of Sydney. Exempted from Final Examination after passing Examination in Professional Practice], 228 Balham High Road, Balham, S.W.17. Proposed by H. S. Goodhart Rendel, Major Hubert C. Corlette, and Robert Atkinson.
- HILLS: JAMES WILLIAM (Final), c/o Pryde, 2 Willowbrae Avenue, Edinburgh. Proposed by F. C. Mears, Charles D. Carus-Wilson, and John Begg.
- HOLMAN: EDWARD (Special), Passenham Lodge, Roughley, Sutton Coldfield. Proposed by Sam. N. Cooke, J. Coulson Nicol, and C. E. Bateman.
- HUMPHREY: WILLIAM EDWARD (Final), 90 Curzon Street, Long Eaton, Derbyshire. Proposed by George H. Widdows, F. W. C. Gregory, and George M. Eaton.
- JACKSON: WILLIAM THEODOR (Final), 42 Sutton Road, Muswell Hill, N.10. Proposed by William A. Pite, Hubert M. Fairweather, and Robert W. Pite.
- JOHNSTON: ALAN CONNOR (Final), 21 Burnside Road, Tamboers Kloof, Cape Town. Proposed by F. N. Kendall, H. J. Brownlee, and W. Hawke.
- KELLY: HOWARD LAURENCE (Final), 32 Cheviot Gardens, N.W.2. Proposed by W. H. Adams, W. Scotter Owen, and H. Yolland Boreham.
- LEWIS: BRIAN BANNATYNE (Final), 132 Alexander Road, St. John's Wood, N.W.8. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie, and L. H. Bucknell.
- LYNN-THOMPSON: WILLIAM (Final), 5 Natal Road, Ilford, Essex. Proposed by W. Harding Thompson, G. Topham Forrest and E. Hadden Parkes.
- MCLEAN: RICHARD ARCHIBALD (Special), 11 Melrose Avenue, S.W.19. Proposed by Alfred J. Cornelius, Chas. J. Mole, and David Thomson.
- MADELEY: ROBERT GEORGE [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Cromford," Middleton Road, Streetly, near Birmingham. Proposed by Edwin F. Reynolds, Sam. N. Cooke, and John B. Surman.
- MAITLAND: JAMES (Final), 26 King Street, Paisley, Renfrewshire. Proposed by T. Harold Hughes, William J. Smith, and Edward G. Wylie.
- MARSDEN: FRED (Special), "Hillside," 22 Park Hill Road, Croydon, Surrey. Proposed by H. V. Lanchester, T. A. Lodge, and Walter Stirrup.
- MARSHALL: THOMAS LESLIE (Final), 5 Milton Avenue, Gravesend. Proposed by Charles Riddey, A. Bulloch, and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- MEED: HUBERT LESLIE (Final), 9 Reigate Road, Seven Kings, Essex. Proposed by Briant Poulter, G. Topham Forrest, and Fredk. R. Hiorns.
- MILLINGTON: CYRIL RICHARD (Final), 32 Crescent Grove, S.W.4. Proposed by T. P. Bennett, Ernest G. Allen, and Thos. E. Scott.
- MILLS: MISS EDNA MARY ISABEL [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], 80 Highdown Road, Hove, Sussex. Proposed by Professor A. E. Richardson, C. Lovett Gill, and Professor S. D. Adshead.
- NORIE: MISS DOROTHY MARION [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], Pine Hill, Camberley, Surrey. Proposed by T. Edwin Forbes, Professor A. E. Richardson, and W. Alexander Harvey.
- OATLEY: JAMES WILLIAM (Final), 12 Wimborne Gardens, West Ealing, W.13. Proposed by Fred J. Wills, Alexr. G. Bond, and George A. Mitchell.
- OWEN: HERBERT [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination after passing Examination in Professional Practice], "Gadlys," Monmouth Road, Wallasey, Cheshire. Proposed by Edgar Quiggin, Ernest Gee, and Frank Rimmington.
- PAYTON: ARTHUR GEORGE REDVERS (Final), "The Dell," Sharmans Cross Road, Solihull, Warwickshire. Proposed by John B. Surman, H. Peter Hing, and Hurley Robinson.
- ROGERS: THOMAS HOWARD [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 192 Alcester Road South, King's Heath, Birmingham. Proposed by John B. Surman, George Drysdale, and W. Alexander Harvey.

- SARTAIN**: SIDNEY PHILIP [Final], "Sunnyside," Laleham Road, Shepperton, Middlesex. Proposed by George A. Mitchell, W. H. Adams, and F. Edward Jones.
- SAUNDERS**: VICTOR CLARE LINDON [Final], 126 Belsize Road, Hampstead, N.W.6. Proposed by A. S. R. Ley, W. Ernest Monro, and E. Whitfield Burnett.
- SCHOFIELD**: JAMES ARTHUR [Final], 4 Pondfield Road, Hayes, Kent. Proposed by W. Lee Clarke, Herbert O. Ellis, and Harold B. Challen.
- SCOTT**: MISS BETTY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 183 Sloane Street, S.W.1. Proposed by Howard Robertson, Louis de Soissons, and E. Stanley Hall.
- SHAND**: GEORGE SHAW [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 10 Dodhill Place, Glasgow, W.3. Proposed by James Miller, John Watson, and T. Harold Hughes.
- SMITH**: LEONARD BEDDALL [Final], 142 Lordship Road, N.16. Proposed by Sir Frank Baines, Alfred Cox, and Thos. E. Scott.
- TAYLOR**: WILLIAM ROBERT HECTOR [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Station Cottage, Glasall, Aberdeenshire. Proposed by R. Leslie Rollo, James B. Nicol, and Robt. G. Wilson, junr.
- TURNBULL**: JOHN [Special], 1221 Osborne Street, Montreal, Canada. Proposed by Philip J. Turner, W. S. Maxwell, and Professor Ramsay Traquair.
- WAKEHAM**: PHILIP OLIVER GEORGE [Final], 84 Balham Park Road, Wandsworth Common, S.W.12. Proposed by A. C. A. Norman, B. Priestley Shires, and Cedric Ripley.
- WARD**: DUDLEY ROWLAND [Passed five years' course at the School of Architecture, University of Sydney. Exempted from Final Examination after passing Examination in Professional Practice], c/o E. S. and A. Bank, 5 Gracechurch Street, E.C.3. Proposed by Major Hubert C. Corlette, Henry V. Ashley, and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- WHITE**: EDMUND JULIAN [Final], BM/DCST, London, W.C.1. Proposed by H. F. Murrell, R. Mountford Pigott, and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- WILBOND**: FRANCIS STANLEY [Final], 92 Chesterfield Road, St. Andrews Park, Bristol. Proposed by Sir George H. Oatley, G. C. Lawrence, and W. J. Stenner.
- WILKIE**: DAVID ARCHIBALD [Final], 132 Queens Avenue, Watford, Herts. Proposed by A. H. Kersey, George A. Mitchell, and W. H. Hobday.
- WILLIAMS**: HAROLD DOUGLAS [Special], Parkstile Chambers, Market Street, Kettering, Northants. Proposed by Colonel John Brown, J. A. Gotch, and Charles Riddey.
- WYNNE-THOMAS**: THOMAS [Final], 58 St. Albans Road, Moseley, Birmingham. Proposed by John Coulson Nicol, John B. Surman, and George Drysdale.
- AS LICENTIATES (96)**
- ASHWORTH**: BERTRAM, 14 Castle Street, Liverpool; "Crossways," Bebington, Cheshire. Proposed by Duncan A. Campbell, Hastwell Grayson, and Wm. P. Horsburgh.
- AYSHFORD**: HAROLD, 112 The Broadway, Thorpe Bay, Essex; 11 Fermoy Road, Thorpe Bay, Essex. Proposed by D. H. Burles, Percy G. Hayward, and Niel Martin-Kaye.
- BAKER**: HAROLD, Middlesex County Council, 10 Great George Street, S.W.1; 72 St. George's Square, S.W.1. Proposed by H. Colbeck, Thos. Falconer, and W. T. Curtis.
- BAKER**: MAURICE, City Architect's Department, Town Hall, Sheffield; 18 Tynley Road, Sheffield. Proposed by W. C. Fenton and the President and Hon. Secretary of the Sheffield Society of Architects under the provisions of Bye-law 3(a).
- BARKER**: RICHARD NEVILLE, Bank Street Chambers, Lincoln; Belgrano, Queensway, Lincoln. Proposed by Henry G. Gamble, W. G. Watkins, and applying for nomination by the Council under Bye-law 3(d).
- BARRIE**: ALEXANDER CORBETT, 104 Commercial Street, Dundee; 17 Seymour Street, Dundee. Proposed by P. H. Thoms and the President and Hon. Secretary of the Dundee Institute of Architects under the provisions of Bye-law 3(a).
- BOWMAN**: HAROLD, 10 Clegg Street, Oldham; 85 Broadway Street, Oldham. Proposed by J. Herbert Heywood, Thomas Taylor, and Ernest Simister.
- BROWN**: CHARLES JOHN, Cathedral Offices, Norwich; 43 Unthank Road, Norwich. Proposed by Grahame Cotman and the President and Hon. Secretary of the East Anglian Society of Architects under the provisions of Bye-law 3(a).
- BYE**: ALBERT, 323 High Street, West Bromwich; Charlemont Cottage, West Bromwich. Proposed by Alfred Long, and applying for nomination by the Council under the provisions of Bye-law 3(d).
- CASSE**: WILLIAM CECIL, 35 Baker Street, W.1; 34 Cedar Road, Cricklewood, N.W.2. Proposed by Robt. Cromie, Melville S. Ward, and Percy W. Meredith.
- CHARITY**: FREDERICK WILLIAM, 51A Lincoln's Inn Fields, W.C.2; "Tudor House," Firs Drive, Cranford, Middlesex. Proposed by Horace C. Fread, Stanley P. Anderson, and J. E. Mundell.
- CLARK**: GEORGE GEOFFREY, c/o Messrs. Mewes and Davis, 22 Conduit Street, W.1; Rose Cottage, Chaster Alley, near Basingstoke. Proposed by Arthur J. Davis, Howard Robertson, and Robert Atkinson.
- CLARSON**: CHARLES LAURENCE, M.C., 9 St. Leonards, York; 6 Clifton Dale, York. Proposed by J. Hervey Rutherford and the President and Hon. Secretary of the Birmingham Architectural Association under the provisions of Bye-law 3(a).
- COOK**: HARRY, 7 Gilmour Street, Paisley; Cragory, Thornly Park Avenue, Paisley. Proposed by John Watson and the President and Secretary of the Glasgow Institute of Architects under the provisions of Bye-law 3(a).
- CORKING**: JAMES WILLIAM, 16 West Street, Gateshead, Co. Durham; 7 Regent Terrace, Gateshead, Co. Durham. Proposed by R. Burns Dick and the President and Hon. Secretary of the Northern Architectural Association under the provisions of Bye-law 3(a).
- COWLISHAW**: GEORGE HENRY, City Engineer's Department, The Guildhall, Nottingham; 21 Valley Road, Sherwood, Nottingham. Proposed by John Wollatt, George M. Eaton, and Ernest R. Sutton.
- CRABTREE**: ENOS JAMES, Permanent Chambers, Victoria Street, Nelson; Reaseheath, Waids House Road, Nelson. Proposed by E. H. Walker and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- CROME**: JOHN STANLEY, London County Council, Architects' Department, County Hall, S.E.1; "Glenely," Garden Close, Wallington, Surrey. Proposed by Rob. Robertson, E. Hadden Parkes, and W. T. Sadler.
- CULPIN**: EWART GLADSTONE, 3 Portsmouth Street, W.C.2; 19 Harcourt House, Larkhall Estate, S.W.8. Proposed by Sir Banister Fletcher, Major Harry Barnes, and Henry V. Ashley.
- DAVIES**: ARTHUR THOMAS, 187 Union Street, Borough, S.E.1; "Harlyn," Thornsett Road, Anerley, S.E.20. Proposed

- by Stanley Howe Fisher, George Elkington, and Percival M. Davson.
- DERHAM:** Major JOHN CHRISTOPHER, Resident Architect, Tower Winter Gardens Co., Ltd., Empress Buildings, Blackpool; 46 Forest Gate, Blackpool, Lancs. Proposed by A. Spence Atkinson, F. Winton Newman, and Osborn C. Hills.
- DICKINSON:** CHARLES, 16 Brazenose Street, Manchester; "Broadstone," Marple Bridge, near Stockport. Proposed by Paul Ogden, J. Theo. Halliday, and John Swarbrick.
- EAGAR:** THOMAS ROBERT, 142 Royal Avenue, Belfast; "Claremont," Holywood, Co. Down. Proposed by R. H. Gibson and the President and Hon. Secretary of the Ulster Society of Architects under the provisions of Bye-law 3(a).
- ELLIOTT:** REGINALD, London County Council, Architects' Department, County Hall, S.E.1; "Hindhead," 4 Roundwood Way, Banstead, Surrey. Proposed by Rob. Robertson, W. T. Sadler, and Fredk. R. Hiorns.
- FRANKLAND:** ERNEST, Messrs. George Shaw and Co., Ltd., Leigh Brewery, Leigh; Ingelstone, Leigh. Proposed by Ernest Prestwich and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- GEORGE:** GRANVILLE WALTER HENRY, c/o Messrs. Thomas Worthington & Sons, 178 Oxford Road, Manchester; 11 Raincliff Avenue, Longsight, Manchester, S.E. Proposed by J. Hubert Worthington, Percy S. Worthington, and Francis Jones.
- GILBERT:** HAROLD WILLIAM, 17 Corn Market, Derby; "Greycote," Belper Road, Derby. Proposed by T. H. Thorpe, George M. Eaton, and G. Hanson Sale.
- GRIEVES:** ROBERT MALCOLM HAYES, c/o Messrs. Cowden & Bryan, 8 New Street, Leicester; 53 Lyme Road, Leicester. Proposed by Clement C. Ogden and the President and Hon. Secretary of the Leicester Society of Architects under the provisions of Bye-law 3(a).
- GROVER:** GEORGE FREDERICK, 112 The Broadway, Thorpe Bay, Essex. Proposed by D. H. Burles, Percy G. Hayward, and Niel Martin-Kaye.
- GRUNDY:** PERCY HERBERT, 1 Museum Square, Leicester. Proposed by W. K. Bedingfield and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3(a).
- HAMILTON:** ANDREW, 7 Gilmour Street, Paisley; 15 Traquair Drive, Cardonald, Glasgow. Proposed by John Watson and the President and Secretary of the Glasgow Institute of Architects under the provisions of Bye-law 3(a).
- HARPUR:** JAMES LEWIS, Lloyds Bank, Ltd., District Office, Edmund Street, Birmingham; Beighton House, William Street, Brierley Hill, Staffs. Proposed by Herbert Buckland, William Haywood, and Philip B. Chatwin.
- HARRIMAN:** JOHN THOMAS, Devon County Architect's Office, 97 Heavitree Road, Exeter; 36 Exwick Road, Exeter. Proposed by Percy Morris and the President and Hon. Secretary of the Devon and Cornwall Architectural Society under the provisions of Bye-law 3(a).
- HATFIELD:** SAMUEL, Moot Hall Chambers, Market Place, Mansfield; "Hendon," Grafton Avenue, Woodthorpe, Notts. Proposed by H. Alderman Dickman and the President and Hon. Secretary of the Nottingham and Derby Architectural Society under the provisions of Bye-law 3(a).
- HAYNES:** FRANCIS CHARLES, 19 Baxter Gate, Loughborough, Leicestershire; 51 Storer Road, Loughborough, Leicestershire. Proposed by Edward T. Allcock and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3(a).
- HENSON:** CHARLES ARTHUR EDWARD, 83, St. Giles Street, Northampton. Proposed by Colonel John Brown, Major Basil C. Deacon, and Herbert Norman.
- HICK:** ALLANSON, 36 George Street, Hull; 82 Albany Street, Spring Bank, Hull. Proposed by G. Dudley Harbron, H. Andrew, and Frederick J. Horth.
- HIGGINBOTTOM:** ANTHONY JOHN, 76 Friar Lane, Nottingham; Hallam's Lane, Arnold, Notts. Proposed by F. W. C. Gregory, H. Alderman Dickman, and A. J. Thraves.
- HILL:** FRANK, Architect's Department, General Post Office, London; 29, Churchfield Road, Ealing, W. Proposed by F. C. R. Palmer, W. F. C. Holden, and Arthur Wm. Kenyon.
- HILL:** THOMAS, 6 Fleet Street, Bury, Lancashire; The Springs, Bury, Lancashire. Proposed by Arthur Brocklehurst and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- HOLLOWAY:** CLARENCE ERNEST, H.M. Office of Works, Whitehall, S.W.1; "Klairecta," Oakleigh Avenue, Edgware, Middlesex. Proposed by A. Bullock, Sir R. J. Allison, and John H. Markham.
- HOOGERP:** JOHN ALBERT, D.F.C., Nairobi, Kenya Colony; Box 677, Nairobi, Kenya Colony. Proposed by Sir Herbert Baker, Herbert A. Welch, and Percy B. Tubbs.
- HOPCRAFT:** ROBERT GEORGE, 102 Grafton Street, Dublin; 13 Trafalgar Terrace, Monkstown, Co. Dublin. Proposed by J. J. Robinson, Prof. R. M. Butler, and Fred. G. Hicks.
- IONIDES:** BASIL, 20 Cork Street, W.1; 49 Berkeley Square, W.1. Proposed by Howard Robertson, G. Grey Wornum, and Maurice E. Webb.
- JACKSON:** JOSEPH PYBUS, I.C.I. House, Millbank, S.W.1; New Park, Hartford, Cheshire. Proposed by L. H. Bucknell, and applying for nomination by the Council under the provisions of Bye-law 3(d).
- JOHNSON:** VICTOR LLOYD, United Dairies, Ltd., 34 Palace Court, Bayswater, W.2; 67 Grosvenor Road, Muswell Hill, N.10. Applying for nomination by the Council under the provisions of Bye-law 3(d).
- KNOWLES:** HAROLD, Borough Surveyor's Office, Crewe, Cheshire; 587 West Street, Crewe, Cheshire. Proposed by the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a), and applying for nomination by the Council under the provisions of Bye-law 3(d).
- LANG:** ERNEST ARTHUR, 14 Richmond Terrace, Blackburn; 152 Branch Road, Blackburn. Proposed by Walter Stirrup, William H. Harrison, and Harry V. Wolstenholme.
- LANGLEY:** FRANK HENRY, 1 Berridge Street, Leicester; "Hopton," Lutterworth Road, Aylestone, Leicester. Proposed by William Keay and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3(a).
- LEED:** JAMES CONSTABLE, 10 Beaumont Street, Oxford. Proposed by Thomas Rayson, N. W. Harrison, and T. Lawrence Dale.
- LEWIS:** JOHN NORMAN, The Temple, Dale Street, Liverpool; 31 St. John's Road, Wallasey, Cheshire. Proposed by Gilbert Fraser, Duncan A. Campbell, and W. Glen Dobie.
- LIDDLE:** EDWIN JOSEPH, 22 Conduit Street, W.1; 30 Osborne Road, Stroud Green, N.4. Proposed by Arthur J. Davis, C. H. Biddulph-Pinchard, and Professor A. E. Richardson.
- LOWE:** ROBERT WILLIAM, 104 Commercial Street, Dundee; Duncraggan, Blairgowrie, Perthshire. Proposed by Chas. G. Soutar, and the President and Hon. Secretary of the Dundee Institute of Architects under the provisions of Bye-law 3(a).
- MACRAE:** JAMES, London County Council, Architects' Department, County Hall, S.E.1; 106 Hale Lane, Mill Hill, N.W.7. Proposed by E. P. Wheeler, Rob. Robertson, and W. T. Sadler.

- MARSHALL** : PERCY HERBERT, c/o Messrs. Reynolds and Tomlins, Granville Chambers, Bournemouth; "Gladheim," Grove Road East, Christchurch, Hants. Proposed by A. Edward Shervey, J. Arthur Smith, and W. J. Mountain.
- MAYNARD** : ARTHUR, Bleachers' Association, Ltd., Architectural Department, Blackfriars House, Manchester; 237 Woodmoor Lane, Davenport, Stockport. Proposed by Wm. A. Banks and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- MEADOWS** : FRANK ALAN, 52 Union Street, Oldham, and 240 Royal Exchange, Manchester; 18 Eton Avenue, Coppice, Oldham. Proposed by Thos. J. Hill and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- MIDDLETON** : JOHN ELLIS, 3 Tuesday Market Place, King's Lynn, Norfolk, "Fylde Lees," Wootton Road, Gaywood, King's Lynn. Proposed by Major Halstead Best, J. L. Carnell, and Eric W. B. Scott.
- MITCHELL** : GEORGE BENNETT, M.B.E., D.L., J.P., F.S.I., 1 West Craibstone Street, Aberdeen; 18 Rubislaw Terrace, Aberdeen. Proposed by W. L. Duncan, Clement George, and James B. Nicol.
- MOORE** : ARCHIBALD ARTHUR CULPEPER, 19 Abingdon Street, Blackpool; 20 Kingsway, South Shore, Blackpool, Lancs. Proposed by Richard Anderton and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- MORGAN** : CYRIL FAULKNER, Mortlake Brewery, Architects' Department, S.W.14; 38 Elm Gardens, Barnes, S.W.13. Proposed by Cecil Masey, F. G. M. Chancellor, and Walter Dewes.
- MOSS** : HAROLD BARDSLEY, Park Road, Leyland; Whinfield, Park Road, Leyland. Proposed by the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a) and applying for nomination by the Council under the provisions of Bye-law 3(d).
- NEWTON** : STANLEY HUGO, School of Art, Burnley; 462 Higher Brunshaw, Burnley. Proposed by the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a) and applying for nomination by the Council under the provisions of Bye-law 3(d).
- OSBORNE** : GEORGE JOSEPH, Office of Public Works (I.F.S.), St. Stephen's Green, Dublin; 17 Marlborough Road, Donnybrook, Dublin. Applying for nomination by the Council under the provisions of Bye-law 3(d).
- PARKER** : HAROLD HERBERT, Llandaff Chambers, 4 Regent Street, Cambridge; 45 Hinton Avenue, Cambridge. Proposed by A. Paul MacAlister, Theodore Fyfe, and H. H. Dunn.
- PECORINI** : WILLIAM AMBROGIO, c/o Gilbert Fraser, Esq., Wellington Buildings, Liverpool; 44 Inwood Road, Garston, Liverpool. Proposed by Gilbert Fraser, T. Taliesin Rees, and Wm. P. Horsburgh.
- PIKE** : MAURICE WHITE, 1 West Street, Museum Square, Leicester; "Hill Croft," Evington Lane, Evington, Near Leicester. Proposed by George Nott and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3(a).
- PLATT** : HARRY, 74-78, Manchester Road, Burnley; 7 Stephenson Street, Burnley. Proposed by Samuel Taylor and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3(a).
- POLLARD** : JOHN, Town Hall, Middleton, Lancs; 25 Ivy Drive, Alkington, Middleton, Lancs. Applying for nomination by the Council under the provisions of Bye-law 3(d).
- PULLAN** : BERNARD STRACHAN, 73 Station Road, Harrogate; 20 Swan Road, Harrogate. Proposed by T. Edward Marshall, Geo. Bland, and T. Butler Wilson.
- PULLEN** : ALBERT, Asiatic Petroleum Company (N.C.), Ltd., 1 The Bund, Shanghai; 154 Route Mayen, French Concession, Shanghai. Applying for nomination by the Council under the provisions of Bye-law 3(d).
- RAE** : THOMAS, c/o West Midlands Joint Electricity Authority, Dudley Road, Wolverhampton; "Mayfield," Trysull Road, Merryhill, Wolverhampton. Proposed by Thomas Harrison, J. C. Maxwell, and F. N. Weightman.
- RAYNER** : CECIL GORDON, Kingston Passage, Newmarket; "Yarrowdale," King Edward Road, Newmarket. Applying for nomination by the Council under the provisions of Bye-law 3(d).
- REID** : ROBERT STIRLING, President, Edinburgh Architectural Association, 17 Young Street, Edinburgh; 23 Saxecoburg Place, Edinburgh. Proposed by Jno. Begg, James A. Arnott, and E. A. Jamieson.
- REYNOLDS** : JOHN JOSEPH, The Irish Sailors' and Soldiers' Land Trust, 50 Upper Mount Street, Dublin; 39 York Road, Dun Laoghaire, Co. Dublin. Proposed by W. J. Brown, R. M. Butler, and Fred. G. Hicks.
- RIGBY** : LEONARD, Williams Deacons Bank Chambers, Lord Street, Southport; 43 Hatfield Road, Ainsdale, Lancashire. Proposed by Norman Jones, Francis Jones, and J. Hubert Worthington.
- ROGERS** : RICHARD ALFRED, 7 Union Street, Newton Abbot, Devon; "Tower House," Courtenay Park, Newton Abbot, Devon. Proposed by J. Arch. Lucas, Norman G. Bridgman, and Fred. Harrild.
- ROSS** : LAUNCELOT HUGH, M.C., 180 West Regent Street, Glasgow; 33 Fotheringay Road, Glasgow. Proposed by Andrew Balfour, John Watson, and John Keppie.
- SCOTT** : THOMAS, P.W.D., Lagos, Nigeria, West Africa. Proposed by Henry A. Porter and the President and Hon. Secretary of the Edinburgh Architectural Association under the provisions of Bye-law 3(a).
- SEXTON** : GEORGE WILLIAM FRANCIS, Bank Chambers, 42 High Road, Kilburn, N.W.6; "Rosemount," 74 Christchurch Avenue, Brondesbury, N.W.6. Proposed by Henry N. Kerr, H. Victor Kerr, and J. E. Mundell.
- SHAW** : EDWARD DENIS GORDON, Stag Brewery, Pillico, S.W.1, 38 Stag Lane, Edgware, Middlesex. Proposed by Herbert Lidbetter, G. MacKenzie Trench, and G. G. Macfarlane.
- SMITH** : ERNEST EDWARD DOUGLAS, 36 The Temple, Dale Street, Liverpool; 85 St. Andrew's Road, Lower Bebington, Cheshire. Proposed by W. Glen Dobie, Duncan A. Campbell, and Gilbert Fraser.
- SMITH** : STANLEY WILLIAM, London County Council, Architects' Department, County Hall, S.E.1; 85 Lyndhurst Gardens, Church End, Finchley, N.3. Proposed by F. W. Troup, Rob. Robertson, and E. Hadden Parkes.
- SOUTHCOMBE** : JOHN CHARLES, National Provincial Bank Chambers, Barnstaple; Raleigh Road, Barnstaple, Devon. Proposed by Captain E. Kemeys Jenkin and the President and Hon. Secretary of the Devon and Cornwall Architectural Society under the provisions of Bye-law 3(a).
- STEVENS** : HARTLEY JAMES, St. Stephens Chambers, Baldwin Street, Bristol; "Sunnygarth," Chestnut Road, Long Ashton, Bristol. Proposed by Richard C. James and the President and Hon. Secretary of the Bristol Society of Architects under the provisions of Bye-law 3(a).
- STILLMAN** : CYRIL WALLYN MARSHALL, Culmer, Shaldon, near Teignmouth, S. Devon. Proposed by Goodwin S. Packer and the President and Hon. Secretary of the Devon and Cornwall Architectural Society under the provisions of Bye-law 3(a).



**TAYLOR:** LAURENCE WALTON, St. John Street, Newcastle-upon-Tyne; "Grey Walls," Heddon-on-the-Wall, Northumberland. Proposed by R. Burns Dick and the President and Hon. Secretary of the Northern Architectural Association under the provisions of Bye-law 3(a).

**TERNAN:** ALFRED WILLIAM MANSELL, B.A., Office of Public Works, Dublin; 256 Griffith Avenue, Drumcondra, Dublin. Applying for nomination by the Council under the provisions of Bye-law 3(d).

**TILLEY:** PERCY FREDERICK, City of Leicester Education Surveyor's Department, Fairfax Street, Leicester; "Somercotes," 34 Shanklin Drive, Leicester. Proposed by H. L. Goddard and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3(a).

**VICKERY:** RAYMOND MILTON, P.A.S.I., The Estate Office, Bournville; 86 Northfield Road, King's Norton. Proposed by J. Percival Bridgwater and the President and Hon. Secretary of the Birmingham Architectural Association under the provisions of Bye-law 3(a).

**WAKELY:** WILLIAM JOHN, Pearl Buildings, Portsmouth; Grovely House, Baffins Road, Portsmouth. Proposed by J. W. Walmisley, J. Arthur Smith, and A. Leonard Roberts.

**WALSH:** JAMES JOSEPH, General Valuation Department, 6 Ely Place, Dublin; 55 Lower Mount Street, Dublin. Proposed by Professor R. M. Butler, J. J. Robinson, and Fred. G. Hicks.

**WARD:** FREDERICK JOHN, 1 Verulam Buildings, Gray's Inn, W.C.1; 48 Glenesk Road, Eltham, S.E.9. Proposed by E. J. Gosling, Frank J. Potter, and Allan D. Reid.

**WATSON:** GEORGE PATRICK HOUSTON, F.S.A.Scot., 122 George Street, Edinburgh; 5 Morningside Park, Edinburgh. Proposed by William Davidson, John Jerdan, and T. F. MacLennan.

**WHITE:** JAMES RICHARDSON, North Riding of Yorkshire County Council, County Hall, Northallerton; "Rostholme," 10 Arncliffe Terrace, Northallerton. Proposed by Geo. Bland, J. Edw. Marshall, and P. Bown.

**WOOD:** WALLACE, Town Hall, Wolverhampton; The White Cottage, Womborne, Wolverhampton, Staffs. Proposed by Arthur L. Horsburgh, Edwin F. Reynolds, and W. Alexander Harvey.

## BIRMINGHAM: CENTRAL MUNICIPAL BANK AND HEAD OFFICES.

The Committee of Management of the Birmingham Municipal Bank invite architects to submit, in open competition, designs for a new Central Municipal Bank and Head Offices to be erected in Broad Street.

Assessor: Sir Reginald Blomfield, Litt.D., R.A. [F.].

Premiums: £400, £300 and £150.

Last day for receiving designs: 18 April 1931.

Conditions of the competition may be obtained on application to Mr. Herbert H. Humphries, City Engineer and Surveyor, Council House, Birmingham. Deposit £3 3s.

## COVENTRY: ISOLATION HOSPITAL.

The City Corporation of Coventry invite architects to submit, in open competition, designs for a new Isolation Hospital for Infectious Diseases to be erected at Pinley.

Assessor: Mr. E. Stanley Hall [F.].

Premiums: £300, £200 and £100.

Last day for receiving designs: 30 April 1931.

Conditions of the competition may be obtained on application to Mr. Frederick Smith, Town Clerk, Council House, Coventry. Deposit £1 1s.

## DUDLEY: NEW ELEMENTARY SCHOOL.

The Local Education Authority of Dudley invite architects within 15 miles of Dudley to submit, in competition, designs for a new Elementary School to be erected at Swan Street, Netherton.

Assessor: Mr. H. T. Buckland [F.].

Premiums: £100, £50 and £25.

Last day for receiving designs: 28 February, 1931.

Conditions of the competition may be obtained on application from Mr. J. Whaley, Director of Education, Education Offices, St. James Road, Dudley. Deposit, £1 1s.

(Conditions have not been received.)

## MANCHESTER: PROPOSED STAND AT THE BUILDING TRADES EXHIBITION.

Messrs. Venesta, Ltd., invite preliminary designs for a stand at the Building Trades Exhibition, Manchester, to display "Venesta Plywood" and "Plymax."

Jury of Assessors:

Mr. Christian Barman, Editor *The Architects' Journal*.

Mr. W. L. Woods, Editor *The Architect and Building News*.

Professor A. E. Richardson [F.], representing *The Builder*.

Mr. H. de C. Hastings, Editor *The Architectural Review*.

Mr. Henry Rutherford.

Premiums: £100 and four of £10 each.

Last day for receiving designs: 12 February 1931.

Conditions of the competition may be obtained on application to Venesta, Ltd., Vintry House, Queen Street Place, London, E.C.4.

# Competitions

## BERMONDSEY: PROPOSED MEDICAL CLINIC.

The Bermondsey Borough Council invite architects to submit, in open competition, designs for a new Medical Clinic to be erected in Tower Bridge Road.

Assessor: Mr. E. Stanley Hall [F.].

Premiums: £250, £150 and £50.

Last day for receiving designs: 9 February 1931.

## THE NATIONAL ASSOCIATION OF WATER USERS.

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

## Members' Column

### CHANGE OF ADDRESS

Mr. BASIL OLIVER, of 148, Kensington High Street, W.8, has changed his address to 6, Unwin Mansions, Queen's Club Gardens W.14 (Fulham 2422).

### ACCOMMODATION WANTED.

Two Associates, working together, offer £50 a year for an unfurnished office. West-End essential. Reply Box No. 2311, c/o Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

### ACCOMMODATION OFFERED.

MEMBER offers share of his well-appointed offices—Grays Inn—to Member; moderate inclusive rental.—Apply Box 2011, c/o Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

### PARTNERSHIPS WANTED.

R.I.B.A. desires partnership or position leading to same in the North of England or the Midlands. Capital available. Twenty years' experience in all branches, schools, hospitals, hotels and licensed premises, factories, etc., and usual office routine.—Apply Box 1411, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A., 12 years' London Experience, age 30, desires Junior Partnership with an established firm; or salaried post with view to future partnership. Capital available. London or South preferred. Expert on School planning.—Apply Box 2231, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A., seeks partnership; wide experience in best class work in England and abroad. Strictest investigation, professional and personal, welcomed. Drawings and photographs of work available.—Apply Box 3231, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes IX

### SESSION 1930-1931

At the Seventh General Meeting (Ordinary) of the Session 1930-1931, held on Monday, 2 February 1931, at 8 p.m.

Sir Banister Fletcher, F.S.A., President, in the Chair.

The attendance book was signed by 30 Fellows (including 11 members of Council), 20 Associates (including one member of Council), three Licentiates, and a large number of visitors.

The Minutes of the Ordinary General Meeting held on 19 January 1931 having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

William Campbell, elected Fellow 1930

Hubert C. Sands, elected Licentiate 1912

Robert Thirlaway, transferred to Licentiate 1925 and it was Resolved that the regrets of the Institute for their loss be entered on the minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. W. J. Mountain [F.].

Mr. George Ford [A.].

Mr. Wellington White [L.].

Sir William Rothenstein, M.A., Principal of the Royal College of Art, having spoken on "The Decoration of Buildings," a discussion ensued, and, on the motion of Sir George Clausen, R.A., seconded by Mr. J. Hubert Worthington, O.B.E. [F.], a vote of thanks was passed to Sir William Rothenstein by acclamation, and was briefly responded to.

The proceedings closed at 9.50 p.m.

### ARCHITECTS' BENEVOLENT SOCIETY (Insurance Department).

#### HOUSE PURCHASE SCHEME

(for property in Great Britain only).

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

#### AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

#### RATE OF INTEREST

In respect of loans not exceeding £2,000 5½ per cent. *gross*  
" " in excess of " 5¼ " "

#### REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

#### SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—In 1928, over £20,000 was loaned to architects under this scheme, and as a result over £100 was handed to the Benevolent Fund.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary Architects' Benevolent Society, 9 Conduit Street, London, W.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

#### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1931:—21 February; 7, 21 March; 4, 18 April; 2, 16 May; 6, 20 June; 11 July; 8 August; 19 September; 17 October.

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